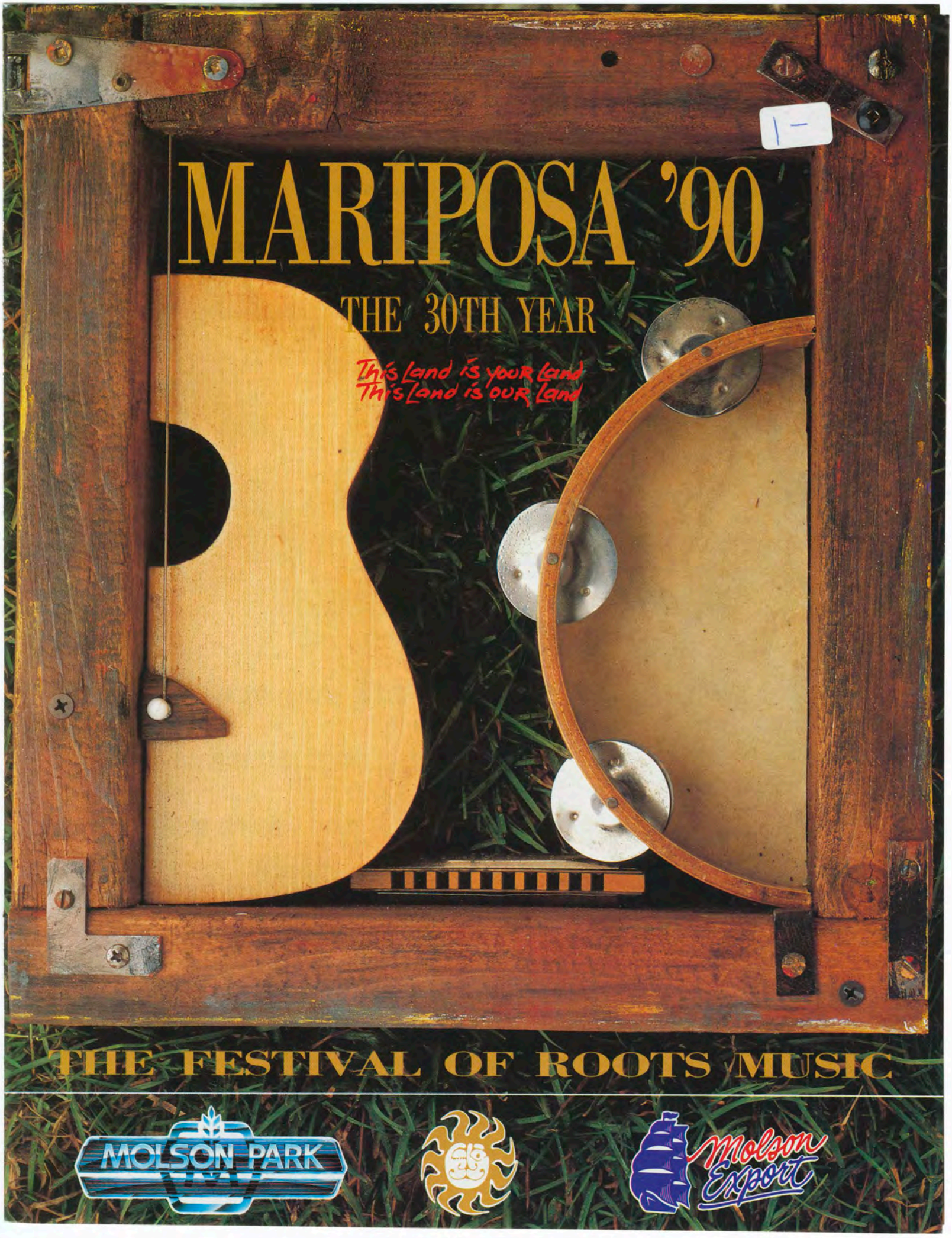
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MOLSON PARK • BARRIE
JUNE 22, 23, 24 1990

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Rick Parrish – Photo

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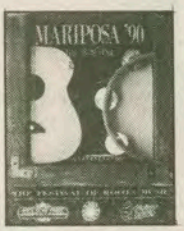

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Mariposa '90 is produced and operated by the Mariposa Folk Foundation, a registered non-profit arts organization dedicated to the preservation and promotion of folk music and folk arts in Canada. This production takes place with special assistance from Molson Ontario Breweries Ltd. and Molson Park.

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Mariposa is an active member of Festivals Ontario and the Ontario Council of Folk Festivals. Mariposa is grateful for the support of the Ministry of Community & Social Services, the Touring Office of the Canada Council, the Ontario Arts Council, the Ministry of Culture and Communications, the Municipality of Metropolitan Toronto Cultural Affairs Division, and the City of Toronto through the Toronto Arts Council. Without this help, and the generous support of Molson Breweries, Mariposa could not exist. We thank you!

EDITOR'S NOTE

August, 1961, Orillia Oval. – The audience, some four thousand. The first voice, Pete McGarvey Sr.:

"To inaugurate this unique event in Canadian musical history, I would like to call to the stage His Worship Mayor George McLean, Mayor of the town of Orillia." "Orillia Council and all citizens of Orillia, an expression of great gratitude to the founders of this festival, Dr. and Mrs. Crawford Jones and Mr. Ed Cowan, producer and promoter and to all who have been associated in this mammoth undertaking. They have won our lasting appreciation for an accomplishment that will rank among the great moments of Orillia."

Thus, Mariposa was introduced and officially opened thirty years ago for people to hold poetry through music. Today Mariposa encourages traditional and contemporary work rooted in our folklore. It has been said that poetry is the most potent of human communication,a simple and logical expression. Music and poetry can be greater than their parts. Prompted by an idea, enhanced by a rhyme, pointed by meter, coloured by metaphor; poetic fusion is beyond analysis and at times logic when it touches the human soul. It is our collective soul which moves our nation. "This land is your land...".

"If poetry comes not as naturally as the leaves to a tree, it had better not come at all." (John Keats 1818) Poetry expressed through folklore is part of people's culture. Often hidden by the yield to commerce, today's folklore can be heard when an automobile manufacturer evokes a metaphysical analogy by using the word "streamline," or an architect's "skyscraper," or a party's "crasher." Like the leaves of Keat's poetic metaphor, the Songs of Mariposa can conjure natural spirit. Mariposa and Molson share the purpose of bringing this most important collection of singers, writers, dancers, musicians, artists and poets to you. Please join us to welcome and respect their artistic wealth. The content of this guide to Mariposa is the resultant synergism of numerous contributions.

Thank you everyone.

Sandy Moffat
Programme Guide Coordinator

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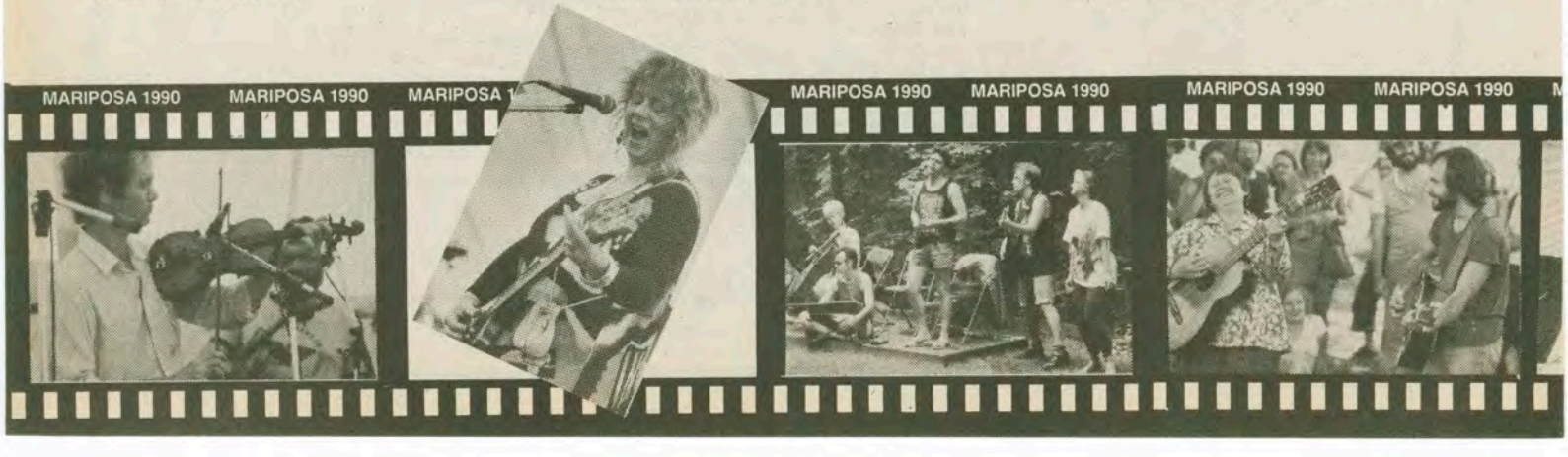

CANADA

PRIME MINISTER · PREMIER MINISTRE

On behalf of the Government of Canada, I am delighted to convey my warmest greetings and very best wishes to all those attending the annual Mariposa Folk Festival.

As one of Canada's oldest cultural traditions, the festival brings together visitors from around the world to share in the pleasures of Canadian folk music and art. This year's event marks the 30th anniversary of the Mariposa Folk Foundation and is certain to be an enriching and rewarding experience for people of all ages.

I congratulate the organizers who have dedicated their time and energies to the festival's success, and send my best wishes for a most enjoyable and memorable weekend.

OTTAWA
1990

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Toronto, Ontario
M7A 1A1

Hôtel du gouvernement
Queen's Park
Toronto (Ontario)
M7A 1A1

June 22-24, 1990

It is a pleasure to extend greetings to everyone attending the annual Mariposa Folk Festival.

Canada's oldest musical event, the Mariposa Folk Festival has become an institution, celebrating the abundant musical treasures that our country is blessed with. A summer fixture for all lovers of traditional music, it now attracts a wide variety of artists from Canada and around the world.

Mariposa would not be possible without the dedicated support of the many volunteers, patrons, and sponsors, as well as the tireless efforts of all those who make the Festival such a success each year.

I also extend special appreciation to the Mariposa Folk Foundation which marks its 30th Anniversary this year, for establishing the Festival and making it an integral part of our cultural heritage.

A happy Festival to one and all!

David Peterson

CANADA

MESSAGE FROM THE LEADER OF THE OPPOSITION

MESSAGE DU CHEF DE L'OPPOSITION

I am very pleased to extend warm greetings to all those attending and performing at the 1990 Mariposa Folk Festival.

The Festival has always been a great showcase for talented entertainers and a highlight of the summer season. It combines traditional and contemporary influences from distinct regions and diverse cultures, in a celebration of music and art that is enjoyed by thousands of people each year. Although it has endured many changes, it continues to be one of the preeminent events of its kind.

This thirtieth anniversary edition promises to be the best ever. I offer my congratulations to everyone who has worked to make it possible, and I extend best wishes to all for a most enjoyable and memorable weekend.

Hon. Herb Gray

B A R R I E
June, 1990

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CANADA
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MESSAGE FROM
AUDREY McLAUGHLIN
LEADER, NEW DEMOCRATIC PARTY

MESSAGE
d'AUDREY McLAUGHLIN
CHEF DU NOUVEAU PARTI DEMOCRATIQUE

On behalf of the New Democratic Party of Canada I am pleased to welcome you to the thirtieth annual Mariposa Folk Festival.

This year over twenty seven thousand people are expected to attend this internationally renowned celebration of Canadian folk music and art. Enjoy the crafts, food, workshops and concerts and the goodwill that exists whenever we gather together to share our appreciation of Canadian culture.

My congratulations to the volunteers, performers, sponsors, friends, patrons, staff and board members who have worked so hard to organize this event and make it the success it is.

Have a fantastic weekend!

Audrey McL

MOLSON PARK

Welcome to Molson Park!

Once again we're delighted to be hosting the Mariposa Festival. As Mariposa's major corporate sponsor, Molson Breweries has been a part of this great Canadian tradition for seven years.

This is a very special year for Mariposa as they celebrate their 30th birthday and we're delighted to be celebrating it with them. As a company that has been operating for over 203 years in Canada, we recognize the value of tradition. We also believe it is important to support the Canadian entertainment industry and to present a diverse array of musical talent to the public.

It promises to be another sensational Festival and we're looking forward to seeing everyone enjoy themselves all weekend long.

Please join us in wishing Mariposa the best on their 30th birthday and for continuing the tradition for many years to come.

Sincerely,

Terry Stacey
Manager, Molson Park

THE PRESIDENT'S MESSAGE

WELCOME TO THE 30TH ANNIVERSARY OF THE MARIPOSA FOLK FESTIVAL

LYNNE HURRY

On behalf of the Board of Directors, I hope that your stay with us here over the next few days will bring you pleasure in our many performances, will give you a chance to renew old acquaintances and perhaps make some new friends.

As Mariposa celebrates its thirty years of Canadian history, it is probably a good time to tell you something of our past. A number of you will know the story that I am about to relate. The history of the Mariposa Folk Foundation is the tale of an organization that has been built by the dedication of thousands of volunteers over the years. We've had good times and bad. Glory and ignomy. Today, I can proudly say, that Mariposa has achieved the pre-eminence it held in the late sixties and early seventies when it was the place to be.

It all started 30 years ago, as the germ of an idea, in the mind of Ruth Jones. An avid folk fan and mother of four, Ruth and her husband, Dr. Casey Jones, often journeyed to the city of Toronto to visit coffee houses in the 'old' village which was located in the Gerrard/University area. Prompted by the words of a speaker who had visited Orillia, Ruth decided a folk-festival was just the thing to bring tourists to her community, originally made famous to Canadians by the writings of Stephen Leacock in his "Sunshine Sketches of a Little Town". Joined by her husband Casey, her brother David Major, Pete McGarvey Sr., her children and a handful of other dedicated volunteers, Ruth put the first Mariposa Folk Festival into place, a festival named in honour of Leacock's 'Mariposa'.

It was a great success. But like many artistic endeavors, the box office didn't cover the costs and so Dr. Jones underwrote them. The following year the audience doubled. And the following year, in 1964... well it was too much to hope for... and the town of Orillia hoped Mariposa would leave! With thousands of would-be festival goers unable to gain entry to the festival campground (the new organizers didn't think to tie camping into tickets and the campers came to party), the streets of Orillia were overcrowded and the food supply was gone by Saturday noon. The City fathers made sure the sleepy little town would remain peaceful and were so alarmed when Mariposa planned to 'happen' in neighbouring Mendosa County, they arranged for a court injunction to stop it. At the eleventh hour the festival was given a temporary home at the Maple Leaf Ball-Park.

In 1965, organizers moved the festival to Innis Lake Campground and there it stayed for the next three summers, building a solid reputation. In 1968, the festival was relocated to Toronto Islands and there began the halcyon days of Mariposa. A city festival held on the shores of Lake Ontario, Mariposa drew its biggest crowds over the next few years. By 1970, its reputation was such that when it sold out (as it did in those days) and the gates were closed, many people attempted to swim the narrow channel to gain access. Estelle Klein, Artistic Director, had the gates re-opened to prevent any accidents. That same year Mariposa in the Schools was started and became a very successful off-shoot of the Foundation.

Mariposa's name was internationally recognized in 1974, when Bob Dylan and Gordon Lightfoot dropped in and were immediately swamped with fans. Towards the end of the decade, however, ticket sales began to drop and the festival recorded a loss by 1977. Folk was 'out' and the festival losses over the next few years reflected that. By that time, Mariposa had moved into year-round programming and in 1980, when growing debt precluded a three day event, a smaller one-day event 'Market in the Park' was created and was followed in the Fall by a Harbourfront series called 'Mariposa Mainland'. None of the events raised much money. It was a special year, however, as Mariposa Membership was instituted and this service to our members has become an important source of funding for our year-round operations. In 1981 a one-day 'Market' was presented during the summer's months, but not the usual three day festival on the Island.

It wasn't until 1982 that the Foundation attempted another three day event, a brilliant and all-Canadian festival that was held at Bathurst Quay, as the Island had become too expensive. That festival, held during torrential downpours, is often referred to as Mariposa in the Mud. It was the first year that Molson Breweries became a major sponsor and our friends at Molson's have remained committed sponsors to Mariposa since that time. Unfortunately, the rains washed away any profits. The Foundation debts sky-rocketed and things looked pretty grim in 1983. Again, there could be no festival. Rob Sinclair, then Executive Director, with the assistance of Remmelt Hummelin, spearheaded a debt-retirement plan and was successful in reducing the debt.

In 1984, Molson invited us to Molson Park in Barrie and we jumped at the offer. The decision to move out of the City and closer to our original home, unfortunately, created a schism in the Foundation and a number of volunteers chose to organize a new festival on the Island. They valiantly attempted two summer festivals on the Island, but like a brave attempt by another group who presented the Toronto Island Festival in 1980, Northwind lost money in '84 and again in '85.

That first festival at Molson Park drew about the same number of people as Ruth's first festival in Orillia. The change to this new venue also depleted our volunteer numbers and combined with the shrinking funding for our year-round operations, the Board faced the 25th Anniversary Festival with apprehension.

The Festival actually drew a modest crowd of 7,500, but did nothing to improve the Foundation's finances. The 1986 Festival drew fewer people and the Foundation once again faced mounting debts.

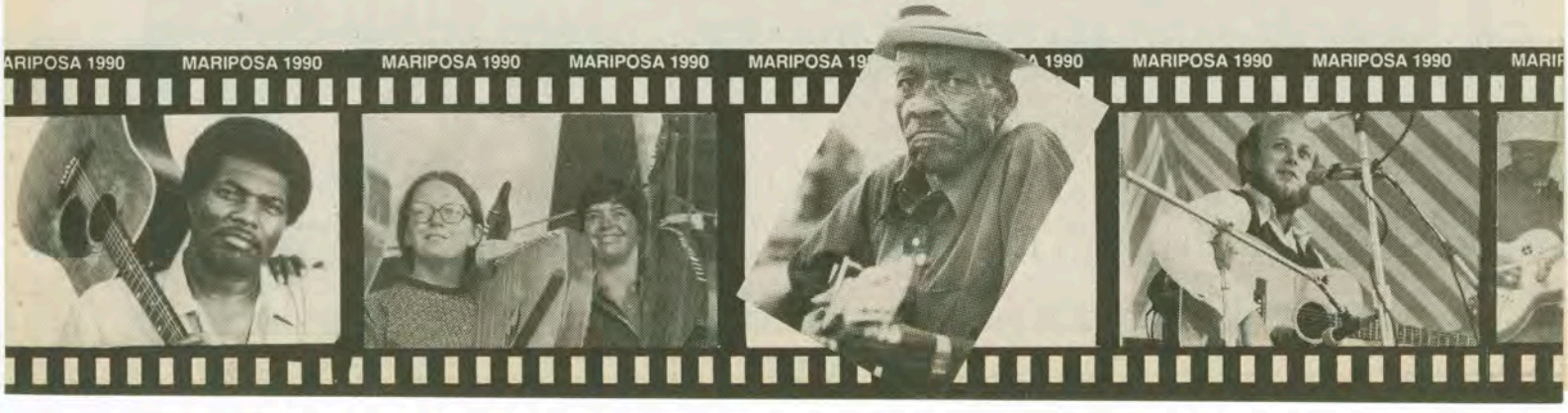
Mariposa's darkest year was 1986 when a group of members and former supporters felt the organization could not survive and made a move to end it; not surprising, since the Foundation owed close to $200,000. and had no real means of decreasing the debt. In fact, the Board split on this action with some members joining in the move to end the Foundation. Through the diligent efforts of the remaining Board of Directors and many volunteers, support and money were raised and the Foundation survived. Molson Ontario Breweries offered to underwrite the costs of the next five festivals and have been true to their word. With the assistance of Molson, we have been able to attract a growing audience which grew from 7,500 in '87 to 15,000 in '88 and 25,000 in '89.

During these rebuilding years, the Foundation concentrated on its year- round programming, steadily increasing the number of concerts, children's programming and promoting its activities throughout Toronto. The media has shown a renewed interest in the Foundation and that interest is being reflected in festival volunteer recruitment. By March of this year, more than 600 people had volunteered to work the Festival and we had to create a waiting list.

At the 25th Festival, we had one full-time employee and now we have six. The phones are busier than ever and long days are the lot of our dedicated staff. Mariposa has reached out to work with the Ontario Council of Folk Festivals, Festivals Ontario and more recently with the North American Folk Music Alliance. Our goal is to remain, dare I say it, the oldest Folk Festival organization in Canada, and to promote and preserve folk arts through song, story, dance and crafts. Each is part of the fabric of our society and so, we believe, is Mariposa.

Canada can be proud of the festivals that musically decorate our landscape each summer. I'm sure each festival group has interesting stories to tell about their history. We wish them all a successful season and encourage you to attend as many festivals as you can this summer.

Enjoy the weekend!



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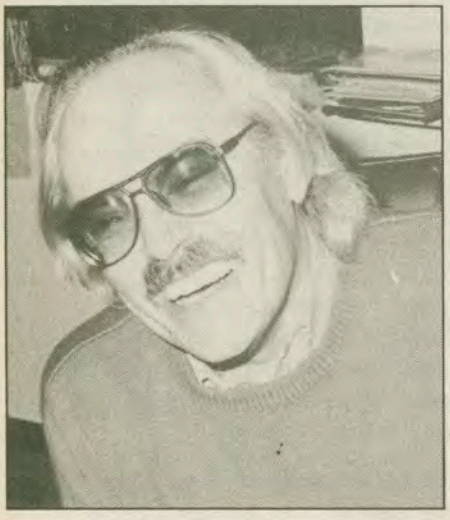
ARTISTIC DIRECTOR RICHARD FLOHIL OFFERS BRIEF WORDS ABOUT MAGIC AND ILLICIT EDUCATION

MARIPOSA'S 30TH ANNIVERSARY IS A GREAT TIME FOR A CELEBRATION, but it's our hope that you won't find this an excuse to wallow in nostalgia. There have been many, many wonderful moments in Mariposa's long history; anyone who has been to the festival before – or to any of the dozens of other events Mariposa sponsors each year – will know how frequently magic can occur. Everyone involved in this festival – from the Board of Directors, the many & varied sponsors, and its 700-plus volunteers workers – tries to create a setting in which magic, despite technology, despite the pressures of the late 20th century & despite the vagaries of the weather, can raise its marvellous festive spirit.

Magic is a great many different things to different people but I know you will find it hiding in the woods, dancing in the sunshine... in the colours, smells and the many varied and wonderful sounds that, in their own chaotic way, is what Mariposa is all about.

Sometimes, when I'm asked, usually by people who haven't been, what Mariposa is all about I try to explain this business about magic, and then point out that the whole thing is really illicitly educational. God knows you don't want to tell people who haven't been before that the festival is educational; that's like telling kids to eat raisin bran because it's good for them. But if you've not heard Mahlathini and the Mahotella Queens or the Dixie Hummingbirds before you'll certainly be educated as well as amazed. And the same goes for every one of the other artists and the music they bring to you.

RICHARD FLOHIL



There are many people who must be thanked for their special contributions, and their credits will be found plastered all over this book. I would, however, particularly like to bring your attention to the CKLN Showcase Stage. This year in addition to the many performers of all kinds from across Canada, the United States, and around the world, thanks to that radio station's help, and to their outreach into the local music community, Mariposa is able to present a cross section of outstanding Toronto artists. There will be surprises and discoveries aplenty at the CKLN Showcase Stage be sure to pass by often and show your support and encouragement.

The proof of Mariposa's 30th anniversary event is in the music you'll hear, the artists you'll meet, the crafts people you talk with, and the friends you'll make.

Everyone involved with Mariposa hopes you'll enjoy yourself, that you'll come back again next year, and that you will support the other events we'll be running in the months to come. Oh, yes – and that you get a bit of an education as well!

VOLUNTEERS FOREVER

Become a year 'round Mariposa Volunteer, call 769-FOLK

A MESSAGE FROM BRIAN BLAKNEY, JIM ORIOTIS & JOHN SLADEK VOLUNTEER COORDINATORS FOR FESTIVAL '90

Quite frankly, this festival could not happen if it were not for some 750 plus volunteers, most of whom actually miss out on attending many of the concerts in order to devote a minimum of 15 hours of their weekend time to making the magic happen for you. Some of our people work nearly 24 hours a day! Take a look around – they're everywhere, from the ticket takers at the gate to the Mariposa security crews, the innovative Folk Play people, the bar servers with the frozen fingers... they're all volunteers. Behind the scenes, volunteers start arriving a week in advance to transform the park into a festival, setting up the stages with the right equipment, dishing out food, making sure performers get to the festival on time... Volunteers make up the electrical crews, communications, and numerous other equally important areas.Then there are the year-round volunteers who help with mailings, fundraising, the Festival Organizing Group, which begins planning the logistics of the Festival months in advance, and the people who just drop in at the Mariposa offices to see if anything needs doing .

Each year these dedicated volunteers, some from as far away as Calgary, Vancouver and the USA, pack up and move onto the grounds, forming their own "Tent City", knowing that they are responsible for making this festival a reality. They do so because of their love of the music, and the knowledge that they are a part of Mariposa, sharing a common goal – making the magic happen. We want to thank all the volunteers who have given so generously of their time and energy into making Festival '90 a reality. We couldn't have done it without you.

Have a great weekend, and enjoy Your Festival! ◊

This is our list of Mariposa volunteers for Festival '90, complete at time of printing. Our special thank you to the few who may not be included.

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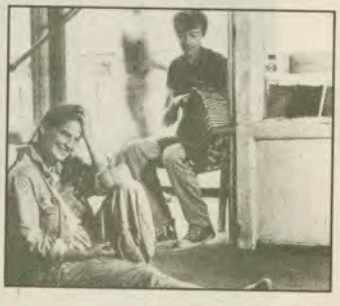

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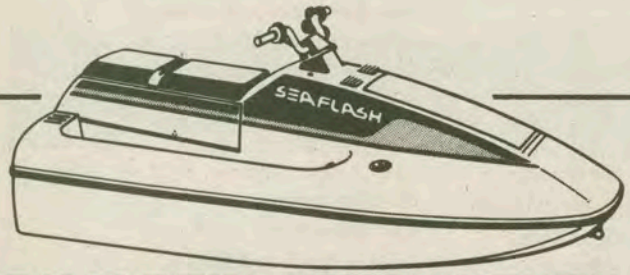

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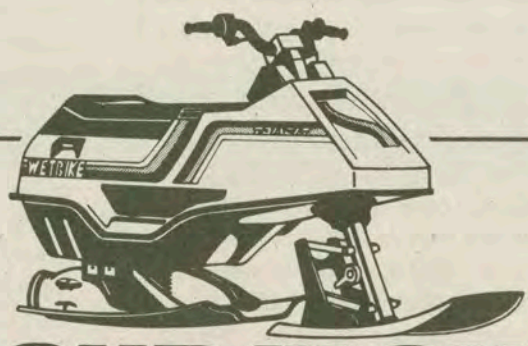

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THIS LAND IS YOUR LAND THE STORY BEHIND THE SONG BY SANDY MOFFAT

It's scary how a folk song can inspire people to move. I have a dream to teach Canadian culture and heritage through folk song," says Jerry Gray founder of The Travellers.

This land is your land
.....this land is my land
from Bonavista
.....to Vancouver Island

Guy Carawan who helped to lead the sit-in movement during the late fifties and sixties was visiting Toronto in 1954 when he taught "This Land" to The Travellers.

From the Artic Circle

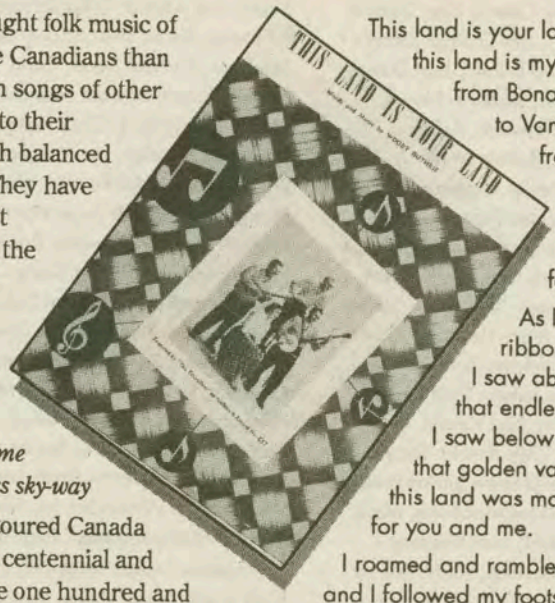
Carawan explained to The Travellers that the original song by Woodie Guthrie was not being played in the United States because of the political climate and Guthrie's political views. Guthrie's friend Pete Seeger had also been black listed during those oppressive years. To many, Canada was the only place to work. So The Travellers who were just forming at that time, adapted new words for Canada and sung them on a national talent hunt show which seemed to awaken a latent sense of nationalism in the people who listened.

.....to the Great Lake waters

When the group formed in 1953, each member of The Travellers had a profession other than entertainment. Their first interest has been their love of the music they searched out and sang rather than attempting to fulfill a need to commercialize in order to live. "We can afford to be idealistic because we are not making a living off singing." This statement readily sums up the aims of The Travellers and the reason for their unique approach to folk-singing in Canada.

As I was walking that ribbon of highway

They have brought folk music of Canada to more Canadians than ever before with songs of other cultures added to their repertoire which balanced their concert. They have played the finest concert halls in the country to the smallest community venues from coast to coast.



I saw above me
the endless sky-way

The Travellers toured Canada during the 1967 centennial and performed some one hundred and eighty-six concerts where "This Land" was sung as an anthem loud and proud. The fervor really came through when after a concert in Inuvik the children wouldn't let them off stage. They just kept on clapping and clapping. Clapping is not a normal form of expression for the Inuit people, so when The Travellers taught its audience how to clap the young ones enjoyed it so much they kept on doing it.

I saw below me the golden valley

The Travellers were invited on the first cultural exchange between the Soviet Union and Canada in 1961, and performed twenty six shows in twenty-eight days. They have also appeared at a Royal Command performance and played in London's famed Palladium Theatre.

This land was made for you and me.

"We like to make people aware of Canada," explained Jerry. "Many have come up to me after a concert and said,'You make me feel like a Canadian.'"

This land is your land
this land is my land
from Bonavista
to Vancouver Island
from the Arctic Circle
to the
Great Lake waters
This land was made
for you and me.

As I was walkin' that
ribbon of highway
I saw above me
that endless skyway
I saw below me
that golden valley
this land was made
for you and me.

I roamed and rambled
and I followed my footsteps
to the fir-clad forests
of our mighty mountains
and all around me
a voice was singing
this land was made for you and me

When the sun came shining
and I was strolling
and the wheat fields waving
and the dust clouds rolling
as the fog was lifting
a voice was chanting
this land was made for you and me.

french chorus:
Le plus chér pays
de toute la terre
c'est notre pays
nous sommes tous freres
de l'ile vancouver
jusqua terre-neuve
c'est l'Canada
c'est notr' pays

© 1956 & 1958
Ludlow Music Inc., New York.
original song by Woody Guthrie
Canadian version by The Travellers
French verse by Ben Shek

MY IMPRESSION OF A FOLK MUSIC FESTIVAL BY RUTH JONES MCVEIGH

Folk Festivals provide memories... of substance, colour, sound and magic, for people who spend their working days in a fairly predictable routine.

The first Mariposa Folk Festival was, understandably, one of the highlights of my life – a dream come true. The transformation of the ugly Arena grounds in Orillia into a scene of enchantment – the central stage in the form of a mediaeval tent, striped in buff and bright orange, flanked on each side with a small tent flying pennants. One expected knights to emerge for a jousting competition, rather than long haired folkies with guitars and banjos. And the audience! Thousands of people from all over the country had swarmed to Mariposa for that magical weekend.

Every folk festival presents traditional music from the British Isles and the United States. This is accepted without question as being the Appalachian sound or the Irish sound. But the question asked by the media at that first festival, as at every one since, was "What is the Canadian sound?" Perhaps by now enough real Canadian songs have been written to express the Canadian psyche which, with some intelligent search, can answer the question.

The definition of folk music varies according to the source. For me, however, it is the *vox populi* – the voice of the people. In the Dark Ages, people were concerned about their oppressive feudal lords; they were hungry and feared being killed by enemies. These were the themes of their songs. Today we have other fears, which our youth express through alternative music. Some people find the language and the volume offensive, but in 1990, I don't blame them for shouting their profanity. Consider what they have to worry about and how difficult it is for them to reach the ears of authority. Environmental catastrophes, racism, poverty, hunger, war – these are as life-threatening as anything the Celts and mountain people had to be scared of. So I would be quite prepared to accept this music on festival stages, with one provision. Folk music is sung by folk, about folk, to folk. It must have the quality of a town crier. In my view, a folk festival stage is no place for excessive volume. When folk talk together about their concerns, they don't bellow in a friend's ear!

My ultimate folk festival would send me home humming a new song. I would be able to call up a picture of a woman playing an auto-harp and singing, her hair blowing in the breeze and the stage surrounded by trees, with crowds of people sitting in the sun, listening. Or of a crowded tent, the audience rocking with the joyous sounds of an ethnic group. I would have found a souvenir, a hand-crafted treasure, a record, poster or T-shirt.

I would have pleasure to recall on a winter night and a challenge to become involved in – removing fears from the lives of our children. ◊

Mother Of Four Starts Big Event For Orillia

ORILLIA (Staff) — There's one husband who not only has faith in the big ideas of his wife - he even finances them! In the case of Dr. Crawford Jones of Orillia, his trust and money have been placed on the Mariposa Folk Festival. The idea for that event, which will attract listeners and performers from all over Canada, originated under the short-cropped hair of "Casey" Jones's wife, Ruth, in January of this year.

The mother of four children from seven to ten years old is a lover of all types of music and was co-convener of this spring's Community Concerts campaign. Folk music especially goes straight into her blood, she says. She has long felt Canadians are not enough aware of the folk music developed in their own country because it has never been sufficiently publicized, and now she has made its promotion her ambition.

Her confidence in her goal was strengthened this year when folk music topped the list of types of music voted for by the Orillia Community Concerts audience after questionnaires were issued here.

INITIAL STEPS

The possibility of a folk mus-

RUTH JONES

his welcoming address.

The stage will be erected at the Oval and was designed by Larry Schafer in a style of medieval times when minstrels sang their ballads and love songs at the courts of the kings. The best

on trips to Toronto for pe talks with participants.

Mrs. Jones praised the operation of local stores w displaying the attractive p which are designed by the headliners - Ian Ty commercial artists, until his partner Sylvia Frick the "big time." Posters come the visitors in the colors of beige, orange and will be placed in strateg eye-catching locations an ners will be strung acro main street.

With the bulk of the pr tory work done, there several headaches, one o being the billeting of the

"Who wants to provid ings for the artists for a of nights without charge", war cry to Orillians pr issued by Mrs. Jones. Wh like to an artists, or allow to pomp on their prope tents which the singers th ves would provide?"

NO PANIC

Asked whether she do become panicky amidst last arrangements, Ruth replied:

"No, I grew up in a d atmosphere, so I'm harde that." Her mother in T where Ruth was born a

Ruth Jones McVeigh is the founder of the Mariposa Folk Festival. Author of two non-fiction books, newspaperwoman, folk music aficionado! Currently at a cross-roads in life, preparing to return to Ontario and find a job. Ruth's brother and five of her six kids live in Ontario which is closer to her mother in Nova Scotia than Vancouver Island where she has been living.

Back Beat

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ARTISTS MARIPOSA '90

GAYLE ACKROYD

BELL & SHORE

PETER CASE

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BRENDA BAKER

ARLENE BISHOP

GAYLE ACKROYD

Energetic, vivacious, and a remarkably good singer, Gayle Ackroyd is becoming best known in Toronto for her Saturday afternoon songwriters' workshops at Sneaky Dee's uptown club. After years on the road with various bands, her music is an intriguing blend of country, blues and r&b.

Sun. 1 p.m. – 1.30 p.m. CKLN Showcase Stage

ANHAI

Fascinated by music and poetry, and deeply immersed in the visual art world, Anhai's unusual style involves a multitude of sounds. She has performed in a variety of local clubs, on CBC, and on Toronto's alternative radio stations; she is a highly unusual artist.

Sun. 4.15 p.m. – 4.45 p.m. CKLN Showcase Stage

BRENDA BAKER

Born and raised in Saskatoon, Brenda Baker now lives in Regina. Her music was honed in coffee houses across the Prairies, but her new self-titled CD release shows a sophistication and skill highly unusual in a debut recording. She'll be a familiar voice to CBC listeners – she has appeared on countless shows recorded in Saskatchewan – and she was featured on a 1988 television programme filmed at the Winnipeg Festival and seen on Adrienne Clarkson's Summer Festival series. In addition to her work as a songwriter, she's a published poet and fiction writer, and has an acting career on hold. This is her Mariposa debut.

Fri. 11.30 p.m. – Midnight at the Order of Good Cheer
Sat. 11.30 p.m. – 1 p.m. "Take Care" Tent "The Opposite Sex part 1"
Sat. 4.45 p.m. – 5.15 p.m. WindRiveR TreeStage children's concert
Sat. 5.30 p.m. – 6.45 p.m. Pond Stage "We do the Cooking"
Sun. 11 a.m. – 12 noon Clearbrook Tent "The Weirdest Song I Ever Heard"
Sun. 12.30 p.m. – 1.30 p.m. Secret Stage "Love Songs for the '90s"
Sun. 4.45 p.m. – 6 p.m. Clearbrook Tent "Voices from Out West"

BELL & SHORE

Nathan Bell and Susan Shore are a hard-hitting duo from Iowa whose work fits in the 'new country' category – but there is so much more going on in the songs that Nathan writes; these are stories about real people, real places, real emotions. If you ask them who influenced their music, they'll throw out names like Frank Zappa, James Brown and Merle Haggard. And anyone

who has discovered their two albums – *Little Movies and L-Ranko Motel* – will be waiting for songs like *He's Been Drunk Ever Since His Wife Went Punk* and *Radio V.I.E.T.N.A.M.* Everyone else will share a real discovery if they find Bell & Shore during their Mariposa debut.

Fri. Main Stage Concert hosts
Fri. 11 p.m. – 11.45 p.m. Clearbrook Tent Concert
Sat. 12.20 p.m. – 2.30 p.m. Pond Stage
"Tall Tales and (Sometimes) True"
Sat. 5 p.m. – 6 p.m. Clearbrook Tent "New voices"
Sat. 11 p.m. – Midnight Order of Good Cheer
Sun. 12.30 p.m – 1.30 p.m. Secret Stage
"Love Songs for the '90s"
Sun. 4 p.m. – 5.15 p.m. "Singing in Harmony"

WILLIE P. BENNETT

Long celebrated as one of the very best of Canadian songwriters, Willie P. Bennett has been part of the Southern Ontario folk scene for years and he continues to get better and better, both as a writer and as an amiably heart-warming performer; he writes songs that almost everyone can identify with. He's a regular performer at festivals across Canada He's only with us on Friday, be sure to catch him, he'll touch your heart!

Fri. Main Stage
Fri. 11 p.m. – 11.45 p.m. "Take Care" Tent Concert

CINDY LEE BERRYHILL

Finding a label to put on Cindy Lee Berryhill's quirky, off-the-wall, music isn't hard. How about scruffy, scrappy, & giddy? This is trash folk, folks; exuberant and very personal songs about dumb men, girls trying to make decisions, women who know exactly where they're going (and with whom). From San Diego, via Los Angeles and New York's Greenwich Village, Berryhill makes music that makes a bizarre sense all of its own.

Sat. 12.30 p.m. – 2.30 p.m. Pond Stage
"Tall Tales and (Sometimes) True"
Sat. 4 p.m. – 4.45 p.m. "Take Care" Tent Concert
Sat. 5.30 p.m. – 6.45 p.m. Pond Stage "We Do the Cooking"

ARLENE BISHOP

Arlene Bishop says she used to write songs about love, loss and death; now she writes about more positive things, like love, loss, and living. She's celebrating a year of Tuesday night performances at Toronto's Cabana Room, where a variety of music celebrities have been seen enjoying her intense, often humorous, shows.

Sat. 5.15 p.m. – 5.45 p.m. CKLN Showcase Stage

BREAN DERG MUC

This Celtic Group (their name translates as "Red Eyed Foul Smelling Pig") consists of Kevin & Blaine Fullbrook, Homes Hook, and Al Parrish. They're great fun – and also longtime Mariposa volunteers.

Sat. 11.30 a.m. – 12 noon CKLN Showcase Stage

KIM & JERRY BRODEY

Canada has long been known far beyond our borders as the source of some of the most inventive, pertinent and caring music for children ever recorded. Dozens of folk artists have realised that audiences of parents and their children respond enthusiastically to music that doesn't take kids for granted, and – more importantly – doesn't talk down to them. Kim and Jerry Brodey, a husband-and-wife team are among the best artists in the field; their third album, *Out of This World,* is an invigorating mix of different musical influences. Along with their friends Red Grammer and Jack Grunsky, they share the Pond Stage for a special Mariposa family concert on Saturday, and they'll close the children's area Tree Stage on Sunday afternoon.

Sat. 2.30 p.m. – 4 p.m. Pond Stage family concert
Sun. 4.15 p.m. – 5 p.m. WindRiveR TreeStage
children's closing concert

PETER CASE

Tim Perlich, writing in NOW Magazine recently, described Peter Case better than anyone: "If anyone embodies the near-mythical troubadour, it's Peter Case. Drifting alone from city to town with only a guitar and his true life tales to tell, Case has picked up the trail trod by folk ancestors from Woody Guthrie to Townes Van Zandt to Bob Dylan." Formerly the singer and guitarist (as well as songwriter) with the late '70s power pop group The Plimsouls, Case has been simplifying his music, and making its impact more direct, ever since. Peter Case summed himself up when he titled his second album on the Geffen label. Called *The Man With the Blue Postmodern Fragmented Neo-Traditionalist Guitar,* that about says it all. Especially when you hear the songs.

Sun. 11.30 a.m. – 12.15 p.m. American Airlines Tent
"Traditional Country to New Songs"
Sun. 4 p.m. – 4.45 p.m. Clearbrook Tent "Song Swap"
Sun. Main Stage Concert

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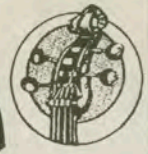

The magazine of folk, electric folk, traditional, & world music.

Issue #29 features music of Australia; Ivan Drever and Dick Clarke come to America; Brave Combo (wedding band from hell?); a letter from Klezcamp; the "World" series from Rykodisc; interviews with Bruce Cockburn, Greg Brown, Ian Matthews, silly accordion wizard Phil Cunningham, James Keelaghan, Martin Carthy & Dave Swarbrick, Alasdair Fraser, Will Ackerman, Mickey Hart talks about the world, and Nancy Covey leads people astray; plus the usual extensive record & concert review sections.

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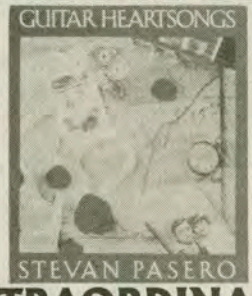

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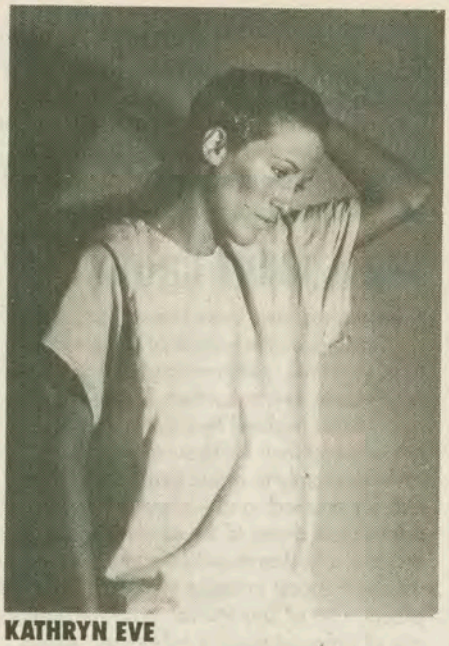

KATHRYN EVE

ANA COUTINHO & RAY MONTFORD

STOMPIN' TOM CONNORS

FAT MAN WAVING

CELTIC GALES

CELTIC GALES

Sometimes nicknamed the "twisted sisters of folk", the Celtic Gales are three sisters, Audrey, Wanda and Linda Vanderstoop. They have released two cassettes of traditional songs from the British Isles and North America. Their unerring harmonies and the energy they give to their material make them unique on the Toronto scene.

Sat. 4.45 p.m. – 5.15 p.m. CKLN Showcase Stage.

STOMPIN' TOM CONNORS

If Canadian country music has a hero, Stompin' Tom Connors is it. This is his first Mariposa appearance in close to 20 years; it is, in fact, his first major appearance in southern Ontario in almost 13 years. A one-time drifter and coast-to-coast hitch-hiker, Tom Connors picked up his country music from Wilf Carter and Hank Snow, and began a musical career when he was a few cents short of the price of a beer in a Timmins bar. In exchange for a drink, he sang some songs – and stayed at the Empire Hotel for more than a year. Soon he was travelling all over Ontario, making his Toronto debut at the venerable Horseshoe Tavern. The songs were coming fast – true stories about truck drivers from down east, about living in Sudbury, about picking tobacco, about the TTC, about shipwrecks in the Maritimes; in short, songs about Canada. With no apparent effort, he made more than 30 albums, most of them of his own songs. His enormous success on television, on records, in clubs and concerts was, alas, not matched by his success on radio; commercial country stations felt his music wasn't smooth enough, and they preferred to feature the music of Nashville superstars. Tom, demanding more exposure for Canadian artists, finally quit the business, gave back his Juno Awards, and disappeared from view. His rough-hewn voice, hammered boot-heel, and sense of this nation's down-to-earth life have all been sorely missed. The Mariposa Festival – as well as Canadians from coast to coast and a new generation of musicians, songwriters and fans – are thrilled to welcome him back.

Sat. 9.40 p.m. – 11 p.m. Main Stage concert

ANA COUTINHO & RAY MONTFORD

This duo teamed up a couple of years ago, and Ray's exciting guitar work, allied with Ana's unusual vocal style and compelling songs, have helped build a solid following for them. The pair are regular performers in a number of Toronto clubs, most frequently at C'est What. For their Mariposa debut, they're joined by bassist Rob Bertola.

Sat. 2 p.m. – 2.30 p.m. CKLN Showcase Stage

SARA CRAIG

A singer-songwriter who has been recording and performing her own material around Toronto since 1986, Sara Craig has been featured on recordings by Jim Lamarche and Chalk Circle. Sometimes compared to the likes of Patti Smith and Kate Bush, she is a writer and performer to keep a lookout for.

Sun. 12.30 p.m. – 1 p.m. CKLN Showcase Stage

DIXIE HUMMINGBIRDS

The year was 1928. The stock market crash was still a year away, Amelia Earhart had just crossed the Atlantic. And in South Carolina, a new vocal group was making its first appearances. Ever since, the Dixie Hummingbirds have been one of the most influential gospel groups – as well as one of the very best – in the history of American popular music. They have been a major influence in the development of rhythm and blues; their showmanship and vocal style have left an indelible mark on soul groups like the Temptations, as well as on the music of artists as varied as Jackie Wilson and Paul Simon (yes, they're the singers who made Love Me Like a Rock such an amazing tune). Lead singer Ira Tucker has been with the Hummingbirds for more than half a century, guitarist Howard Carroll for 36 years, and James Walker 34. Newcomer Paul Owens has been with the 'Birds for three years. For sheer power, joy, and elation, nothing at Mariposa will be able to match the emotional impact of this incredible vocal group.

Sat. 3.15 a.m. – 4 p.m. Main Stage afternoon concert
Sun. 11 a.m. – 1 p.m. Pond Stage "A Joyful Noise"

EAGLE HEART DRUMMERS

This eight-man drum group, led by Jimmy Dick, brings traditional Canadian Native Indian drumming – part ceremonial, part entertainment, part spiritual – to wider audiences; the group is making its first appearance at Mariposa.

Sat. 11 a.m. – 11.30 a.m. Pond Stage "The Spirit Moves Us"
Sat. 12.30 p.m. - 1.30 p.m. American Airlines Tent "Different Drummers"

KATHRYN EVE

A refreshing new singer/songwriter on the Toronto scene, Kathyrn Eve's songs offer depth as well as messages of both faith and hope. She was one of ten finalists featured on the 1989 CFNY Modern Rock compilation album.

Sat. 4.15 p.m. – 4.45 p.m. CKLN Showcase Stage

FAT MAN WAVING

Long known as Ottawa's busiest – and most popular – club band, Fat Man Waving appears in Toronto only too rarely. This is a pity, and it's a distinct possibility that if they were based in Canada's loudest city, they would have earned a major label recording contract by now. The band consists of Rebecca Campbell (vocals), Dan Artuso (guitar and bass), Fred G. (guitar), Peter Kiesewalter (keyboards), clarinet and saxes), Ross Murray (drums, percussion) and James Stephens (bass, violin). Ms. Campbell toured a number of festivals last year as a member of Jane Siberry's touring group, but when she came to Mariposa it was simply for the laughs and the music. Now that she and the band are here in their own right, you should be notified that their music (according to the Fat Man to whom they wave) is a cure for flat feet and broken hearts.

Fri. 8.20 p.m.– 8.50 p.m. Main Stage
Fri. 12 Midnight – 1 p.m. American Airlines Tent Concert
Sat. 4 p.m. – 5.30 p.m. American Airlines Tent "Ottawa is Alive and Well and Staying at Molson Park"
Sun. 12 noon – 1 p.m. - Clearbrook Tent "Fiddlin' Fools" (James Stephens)
Sun. 4 p.m. – 5.15 p.m. Pond Stage (Rebecca Campbell)

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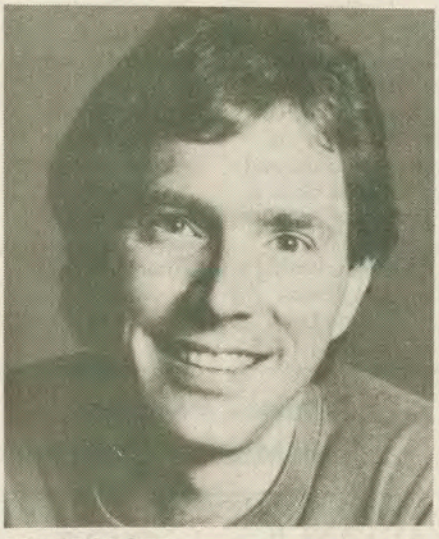
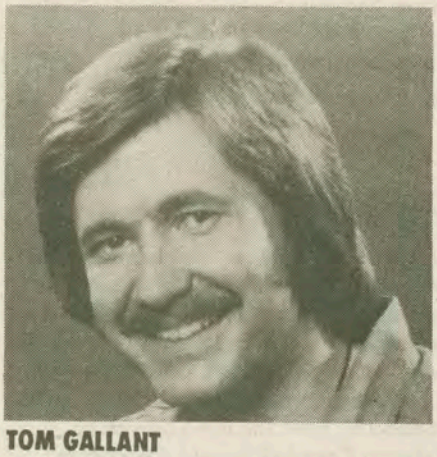
BUDDY GUY

JACK GRUNSKY



RED GRAMMER



TOM GALLANT

MATTHEW FINES

GRIEVOUS ANGELS

MATTHEW FINES

Matthew Fines, based in Peterborough, is an instrumental virtuoso who can play almost anything with strings on it; he has a wide background in both country music and blues. Despite his relatively reserved nature, he has spent 10 years working with the Rev. Ken & the Lost Followers, and more recently with Washboard Hank and the Honkers; both groups, of course, are well-known for the cheerful rowdiness of their performances. The recent news that he'll be working on the road with Canadian country star Michelle Wright is welcomed by his friends; given the fact that Wright is getting a major push from the Arista label, Matthew will earn valuable exposure on the Nashville scene.

Sat. 11 a.m. – 11.45 a.m. Clearbrook Tent "Guitar Clinic"
Sat. 4 p.m. – 5 p.m. Clearbrook Tent "Roots of Country Music"
Sat. 12 Midnight – 1 a.m. "Take Care" Tent Concert, special guest of Nashville Bluegrass Band
Sun. 1.30 p.m. – 2.30 p.m. Secret Stage "Strings & Things"

TOM GALLANT

Tom Gallant, like many other Maritimers, has spent his time in Toronto but the call of the sea always seems to bring him home again. A veteran of CBC radio and television series, he's currently on the road as Tom Connors' opening act on his national tour – which he describes to friends as a bit like "travelling with Elvis, so intense is the response, so enthusiastic the audiences". Gallant will open Stompin' Tom's set, and will also perform with the Rankin Family on Saturday afternoon.

Sat. 5.30 p.m. – 6.45 p.m. "Take Care" Tent "Music From Down East of Here"
Sat. 9.40 p.m. – 11 p.m. Main Stage Concert with Stompin' Tom Connors

KAREN GAMBLE

Born in Montreal, Karen grew up in Oshawa, but left right after high school to travel throughout Europe, North Africa, Asia and the Far East. She busked wherever she went, but after coming back two years later, figured she needed to learn more about the guitar, and she is now taking classical training. Her own material is sometimes introspective, but frequently touches on her experiences during her travels.

Sat. 12 Noon – 12.30 p.m. CKLN Showcase Stage

RED GRAMMER

One of the most popular children's performers in the United States, Red Grammer is making a rare Canadian appearance with his Mariposa debut – but the chances are that he'll become much better-known after his best-selling record, *Teaching Peace*, gets wide distribution in Canada from his new record label, The Children's Group. Prior to his solo career as a children's artist, he was a member of the popular folk group The Limelighters, replacing Glen Yarborough as the lead singer and touring throughout the United States and Europe, appearing in concert specials for both the PBS and Showtime networks.

Sat. 2.30 p.m. – 4 p.m. Pond Stage family concert
Sun. 1 p.m. – 2.30 p.m. Pond Stage "We Remember the '60s"

GRIEVOUS ANGELS

Few bands are as certain to reach success in the next little while as this powerful Toronto roots band. And if the term "roots band" confuses you, see if you can come up with a better description for a band that powers its way through the original songs of guitarist Chuck Angus, and then shifts to a power-house Stompin' Tom tune with nary a pause. A sense of Canadian place informs almost everything the band tackles; you'll hear mentions of everything from the Montreal Canadiens to Kapuskasing in their songs. Singer Michelle Rumball is also a wicked spoons player; drummer Peter Duffin (like Chuck Angus) is a veteran of L'Etranger; bassist T.S. Hadley came to the band from Ottawa's busy underground music scene. Peter Jellard, a fine fiddle player who also plays accordion, sax, banjo and harmonica, completes the lineup; Peter also leads his own band, The Cajun Ramblers.

Sat. 1 p.m. – 1.30 p.m. Secret Stage
"How to Play the Spoons" (Michelle Rumball)
Sat. 1.30 p.m. – 2.30 p.m. American Airlines Tent
"Takin' It to the Streets"
Sat. 4.45 p.m. – 5.30 p.m. Secret Stage
"Drums Stop: Bass Solo" (T.S. Hadley)
Sat. Main Stage Concert
Sat. Midnight – 1 a.m. American Airlines Tent
Sun. 1 p.m. – 2.30 p.m. American Airlines Tent
"Crawfish Gumbo"
Sun. 4 – 5 p.m. Secret Stage
"Squeeze Box Central" with Peter Jellard
Sun. 5.45 p.m. – 6.30 p.m. Secret Stage
"How (and Why) to Write Songs" with Chuck Angus

JACK GRUNSKY

Born in Austria, Jack Grunsky came to Canada when he was five, and learned his music from his father, a cellist with the Toronto Symphony. Returning to Austria as a teenager, he built a strong musical career as a pop singer in Europe, and recorded half a dozen albums, arranged music for a number of children's television specials, scored for films, and hosted a weekly radio series. Since he came back to Canada, he has recorded two albums – his latest, *Imaginary Window*, is being released in Canada and the United States by The Children's Group – and he has been taking his 'participatory' concerts to schools and libraries across Ontario, has taught music in Toronto Montessori Schools and at the Institute for Child Study, and has appeared on Mr. Dressup and The Elephant Show.

Sat. 12.45 p.m. – 1.30 p.m. WindRiveR TreeStage children's concert
Sat. 2.30 p.m. – 4 p.m. Pond Stage family concert

BUDDY GUY

When Buddy Guy made his Mariposa debut, back in the mid-'60s, he was almost certain that the music business didn't have much future for him. As he's said in countless interviews since, the heartfelt reception the Mariposa audience gave him convinced him to keep playing the blues. It had been a screaming, power-packed show which saw him leap off the stage in mid-solo, fall under it, and emerge still playing to stand on a chair in the middle of the audience. Born in Baton Rouge in 1936, he is an astonishingly inventive guitarist who has played with all his own heroes (Muddy Waters, B.B. King, Howling Wolf, Big Mama Thornton), toured with the Rolling Stones, jammed with Jimi Hendrix, been named Eric Clapton's favourite player, and taken his music all over the world. Returning to Mariposa following a tour in Japan, Australia and the Far East (and a series of sold out concerts in London's Albert Hall with Clapton). Buddy Guy will play an afternoon acoustic concert, as well as a set with his band on the Saturday night concert. Welcome back, Buddy!

Sat. 4 p.m. – 5.30 Pond Stage concert "Acoustic Blues"
Sat. Main Stage Concert

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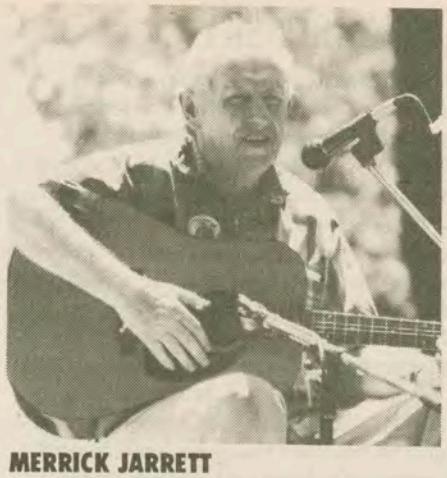
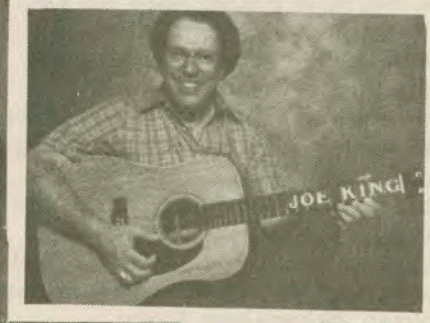


MERRICK JARRETT

CAITLIN JENKINS



JOE KING

HARD ROCK MINERS

JACKSON DELTA

HARD ROCK MINERS

This marvelously talented group comes to Mariposa from Vancouver, where they have built a reputation as one of the best good-time bands ever to make the West Coast fans pay attention, laugh, and dance themselves silly. There's a streetwise 'edge' to their music, and Mike Miner, Purdy Gurdy, Big Daddy-O, Austin Space, Steve E. and Ike (never mind their real names!) have just as much fun as their audiences. If you can't get a handle on the group from this description, how about this from the Edmonton Journal's Helen Metella: "a jug band without a jug . . . a marvellous marriage of hillbilly classics and new-music-gone hayseed." The group started three years ago as street buskers, and now they're on a national tour. Just goes to show, eh?

Fri. 11 p.m. – Midnight American Airlines Tent
Sat. 1.30 p.m. – 2.30 p.m. American Airlines Tent "Takin' it to the Streets"
Sun. 1.45 p.m. – 2.45 p.m. WindRiveR TreeStage "Busking for Kids of all Ages"
Sun. 5.45 p.m. – 6.45 p.m. American Airlines Tent "Digging Deeper"

EMMYLOU HARRIS

The first lady of country music, Emmylou Harris first came to attention as the harmony singer with Gram Parsons' ground-breaking country band. Her work on his two albums led her to a Warner Brothers recording contract in 1974. Her first album, *Pieces of the Sky,* went right to the top of the charts, as did her first single, *If I Could Win Your Love.* There have been a dozen albums for the label since, including the 1987 platinum *Trio* album she cut with her friends Linda Ronstadt and Dolly Parton, her 'traditional' outings like *Blue Kentucky Girl* and her current record, *Bluebird.* In addition to her own records, she has earned a stellar reputation as a harmony singer, and has recorded with dozens of artists, from Bob Dylan (check out your copies of Desire) to John Denver, and from Don Williams to Johnny Cash. She has always had fine musicians working with her, and many of them, like Vince Gill and Ricky Skaggs, have gone on to build strong careers of their own. Her band this time will include the brilliant Al Perkins on steel guitar, Andy Stewart on guitar, and Canadian Larry Amatanuik on drums. Emmylou Harris is a former president of the Country Music Foundation, and now lives outside Nashville with her husband, English-born songwriter Paul Kennerley.

Sun. 4 p.m. – 5.15 p.m. Pond Stage "Singing in Harmony"
Sun. Main Stage Concert

JACKSON DELTA

Ever since the world discovered the blues, many years after its birth in the confines of slavery in America's southern states, kids from unlikely places have been getting together to recreate the atmosphere, the songs, and the style of music that has influenced music all over the world. Alan Black, Rick Fines, and Gary Peeples turned their love of acoustic blues into jam sessions in kitchens at parties – and now their group, Jackson Delta, is on the brink of major Canadian and international success. Peterborough, Ont., must have seemed an unlikely place to come from when they placed fourth in the National Blues Awards in Memphis back in 1988. Now the band has released its first CD, simply called *Acoustic Blues*, and are ready to win a host of new fans at Mariposa.

Fri. 11.45 p.m. – 1 a.m. "Take Care" Tent
Sat. 4 p.m. – 5.30 p.m. Pond Stage "Acoustic Blues"
Sat. 5.30 p.m. – 6.45 p.m. American Airlines Tent "Stompin' 'em on Down"
Sun. 4 p.m. – 5.45 p.m. American Airlines Tent "Blues in the Afternoon"

MERRICK JARRETT

With a long background in folk music, Merrick Jarrett performed at many of the festivals in Mariposa's first decade (including the first one in Orillia). His long experience as a folklorist, often working with Edith Fowke, resulted in a number of albums and frequent CBC radio programmes. His research into the folk music of Australia and New Zealand – at Edith's instigation – broadened his horizons even wider. In recent years he has been living and working in Kitchener, and he has been lecturing in folk music for 12 years at the University of Waterloo. He is also an accomplished children's performer; his warmth and knowledge are especially welcome as Mariposa celebrates its 30th anniversary.

Fri. 5 p.m. – 6.45 p.m. American Airlines Tent "30 Years Ago Today..."
Fri. 7 p.m. Order of Good Cheer co-host with Tex Konig.
Fri. 11.45 p.m. – 1p.m. Order of Good Cheer "Singaround"
Sat. 12.15 p.m. – 1 p.m. Secret Stage "Songs from Down Under"
Sat. 4.15 p.m. – 4.45 WindRiveR TreeStage children's concert
Sun. 2.45 p.m. - 3.15 p.m. WindRiveR TreeStage children's concert
Sun. 5 p.m. – 5.45 p.m. Secret Stage "Ballads and Stories"

CAITLIN JENKINS

From a family of singing sisters, Caitlin Jenkins first began songwriting when she was seven, and continued when she went "coffeehousing" with her siblings in her teens. She writes from her own experience and plays melodic slide guitar in what the Toronto Star calls "an engaging Appalachian style".

Sun. 2 p.m. – 2.30 p.m. CKLN Showcase Stage

ROLAND KAUSEN & JOHN SAUNDERS

Roland Kausen and John Saunders are veterans of the Canadian bluegrass scene who migrated south a decade ago; now they call Cleveland their home and they are prominent members of the northeast Ohio bluegrass and folk community. Saunders is an accomplished banjo, guitar and mandolin player; originally from Montreal, he is also remembered as a member of the Humber River Valley Boys before he left Canada in 1982. He writes memorable music in the jazz and Irish idioms as well as in the bluegrass style. Kausen cut his bluegrass teeth with the Kent County Pickers in London, Ont., and is a singer of great power and clarity who plays guitar, mandolin, fiddle and banjo. Both players are members of Cleveland's Hotfoot Quartet, who played a Mariposa a few years back; this is their first duo appearance here.

Sat. 4 p.m. – 5 p.m. Clearbrook Tent "Roots of Country Music"
Sat. 7 p.m. – 7.45 p.m. Order of Good Cheer "Acoustic Jazz"
Sat. Midnight – 1 a.m. Order of Good Cheer "Keep on Singing"
Sun. 1 p.m. – 1.30 p.m. Clearbrook Tent "Banjo Basics" with John Saunders
Sun. 6 p.m. – 6.45 p.m. Clearbrook Tent "Barrelhouse Boogie"

JOE KING

Joe King performs traditional Acadian and country music; born in Cape Breton, he now lives in Toronto. One of the founders of Toronto's famed Country Music Store, Joe likes to call himself Canada's King of Sad & Hurtin' Country Songs. It's a title he deserves – he's cut 10 albums in his 25-year career.

Sun. 12 noon – 12.30 p.m. CKLN Showcase Stage.

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MICHAEL LADEROUTE

FRED KOLLER

Fred Koller made his first Canadian appearance at the Winnipeg Folk Festival last year, and has been itching to come back north ever since. Back in Nashville, where he lives, they call him the "king of the co-writes" as a tribute to the way in which he helps other songwriters come up with exceptional material. Among his biggest hits have been collaborations with John Hiatt (*Angel Eyes*, for Jeff Healey), and John Prine (*Let's Talk Dirty in Hawaiian*). Fred wrote two of Kathy Mattea's #1 country hits, *Goin' Gone* and *Life as We Knew It.*, and wrote with Shel Silverstein, NRBQ, Nancy Griffith, and Lacy J. Dalton among dozens of others. Not only does Fred write great songs, but he sings them in a voice and manner that will remind you of a cross between Leon Redbone, Randy Newman and Louis Armstrong. His material is funny, often with an edge – a twist or a surprise that makes his music especially memorable.

Sat. 1 p.m. – 2.30 p.m. "Take Care" Tent
"The Opposite Sex Part 2"
Sat. 7 p.m. Main Stage Concert co-host
Sun. 11 a.m. – 12 noon Clearbrook Tent
"The Weirdest Song I Ever Heard"
Sun. 1.30 p.m. – 3 p.m. Clearbrook Tent
"Write a Song with the King of the Co-Writes"

TEX KONIG

Tex Konig has had careers as a cook, gunsmith, photographer, and film actor – but he has always been a singer who tells stories. From his early days in New York City, he saw the beginnings of the first folk boom in Washington Square Park; as he grew up he found his way a few blocks into Greenwich Village, hanging out with Dave Van Ronk, Tom Paxton, Eric Andersen, Bob Dylan, Caroline Hester and dozens of others. Coming to Canada in 1968 to manage a coffee house, he decided to stay, and has been a significant figure on Canada's folk scene ever since. He's a balladeer, a story teller, and a man who commits his music to your mind with care, quietness and a sense of humour. One final word: you will be able to see him acting in The Freshman, a new film starring Matthew Broderick and Marlon Brando.

Fri. 7 p.m. Order of Good Cheer host
Fri. 9.30 p.m. – 10 p.m. Order of Good Cheer concert
Fri. 11.45 p.m. – 1 a.m. Order of Good Cheer "Singaround"

Sat. 2 p.m. – 2.30 p.m. Secret Stage "Stories in Song"
Sat. 7 p.m. Order of Good Cheer co-host
Sat. Midnight – 1 a.m. Order of Good Cheer "Keep on Singin'"
Sun. 1 p.m. – 2.30 p.m. Pond Stage "We Remember the '60s"
Sun. 5 p.m. – 5.45 p.m. Secret Stage "Ballads and Stories"

MICHAEL LADEROUTE

Originally from the Ottawa Valley, Michael Laderoute is involved with video production, cooking the best chili in town, and writing computer training courses. He also writes excellent songs, covering a wide range that includes blues, country, and something he calls "folkabilly."

Sun. 5.45 p.m. – 6.15 p.m. CKLN Showcase Stage

DANIEL LANOIS

The son of French-Canadian parents, Daniel Lanois was born in Hull, Quebec, but soon moved to Hamilton. After a period of playing with local bands, he set up a small studio in the family basement, which – after considerable success working with artists as diverse as Sylvia Tyson, Willie P. Bennett, the Downchild Blues Band, and Joe Hall – soon moved and grew into what became known as the Grant Avenue Studios. After British musicians Brian Eno and Jon Hassel discovered the studio and Lanois' talents as engineer, producer and musician, he was introduced to Peter Gabriel, and later to the players in Ireland's U2. Since his Grant Avenue days, Lanois has gone on to produce multi-million selling albums for U2 and Gabriel, and more recently he produced albums in New Orleans for both Bob Dylan and the Neville Brothers. His own album of quiet, personal songs inspired by his own background, titled *Acadie*, has been a quiet success, and he is now in demand as a performer, particularly in Britain and the rest Europe – he leaves Mariposa for Denmark, where he will be playing other major festivals. Daniel will be playing with Malcolm Burn (formerly with the Queen Street group Boys Brigade, and now a producer in his own right), Ronald Jones, and Daryl Johnson.

Sat. 11 a.m. – 11.45 a.m. Clearbrook Tent "Guitar Clinic"
Sat. Main Stage Concert

LESLIE SPIT TREE-0

The Leslie Spit Tree-O does not sound like Peter Paul and Mary. But Laura Hibbert, Jack Nicholson, and Pat Langner have a record contract in their back pocket (with Capitol), and a bunch of brave new songs to sings. They'll close the CKLN Showcase Stage on Saturday afternoon – you'll discover why they're so popular!

Sat. 6.15 p.m. – 6.45 p.m. CKLN Showcase Stage

PAMELA LILLARD

A woman who sings the blues, Pamela Lillard began her career in her hometown of Chicago, where the driving local music scene acted as a powerful inspiration. She writes her own material, and is making more frequent appearances in local clubs since she moved to Toronto.

Sat. 5.15 p.m. – 5.45 p.m. CKLN Showcase Stage

MAHLATHINI & THE MAHOTELLA QUEENS

Mahlathini calls himself The Lion of Soweto; his awe-inspiring stage presence and a voice that may remind some of the late, great Howling Wolf brings mbaqanga music from the townships of South Africa. He began his career in the early '50s, and with the Makgona Tsohle Band ("the band that knows everything") led by West Nkosi and Marks Mhangwane became the most popular band in South African history, selling between one and two million copies of every record they made. The Mahotella Queens – Nobesuthu Shawe, Hilda Tloubatla and Mildred Mangxola – provide backup vocals and give the performance a visual focus. The sound is upbeat and vibrant, propelled by pounding drums, resonant bass, accordion and saxophone. It is, indeed, music of defiance, music of spirit; music to dance to, music to give strength to the afflicted, and music which is a raised fist in the fight for freedom. Mariposa, in 30 years, will have heard nothing like it.

Sat. 2.30 p.m. – 3.15 p.m. Main Stage afternoon concert
Sat. 11 p.m. – Midnight American Airlines Tent

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Mondays at 11 p.m., with Rick Fielding and musical guests.

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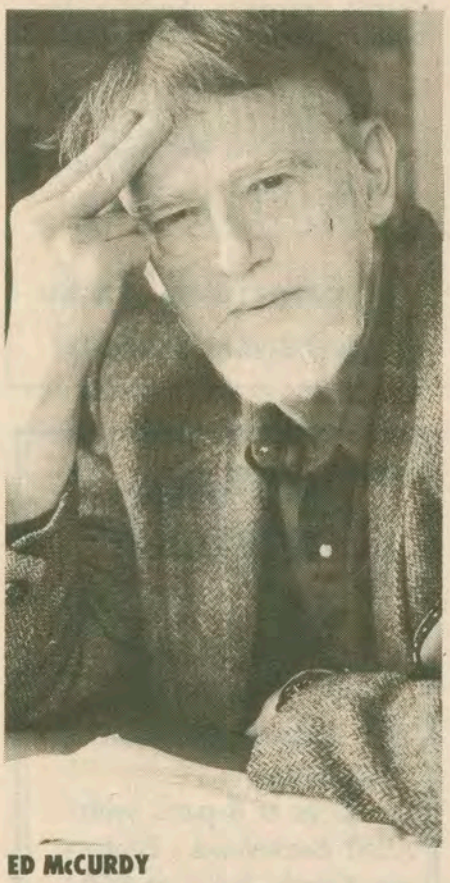
DOUG McARTHUR



ED McCURDY

LYNN MILES

MERMAID CAFE

THE O'KANES

ED McCURDY

Ed McCurdy, someone once wrote, is a character. Indeed he is, and in the finest Maritime tradition, even though he comes originally from Pennsylvania. Now in his '70s, his first job was singing hymns on an Oklahoma radio station in 1938, but soon graduated to vaudeville houses and radio jobs. By the end of the war, he had a job as the MC for Sally Rand, perhaps the first stripper in history to become an international star. By the mid-'40s, he had moved to Toronto, where he created a folk song show for the CBC, and wrote his best-known song, *Last Night I Had the Strangest Dream*. He moved back to the United States and built a new career as a recording artist, and he made some 30 albums (including a couple for children). Illness – and bouts of drug addiction and alcoholism – brought his singing career (and almost his life) to a close, but he recovered, moved to Halifax, and is now singing better than ever. Sometimes grumpy and irascible, he is unique; a man of warmth and sensibility, and a link with the great folk singers of the past.

Fri. 5 p.m. – 6.15 p.m. American Airlines Tent
"30 Years Ago Today..."
Fri. 7.45 p.m. – 8.30 p.m. Order of Good Cheer
Sat. 11.45 a.m. – 12.15 p.m. Clearbrook Tent "Adults Only"
Sat. 1 p.m. – 2.30 p.m. Clearbrook Tent "Canadian Capers"
Sun. 1.15 p.m. – 1.45 p.m. WindRiveR TreeStage
children's concert
Sun. Main Stage concert finale

DOUG McARTHUR

Doug McArthur is one of Canada's best-kept secrets. Despite the fact that he has released no less than four albums, and that his songs have been covered by artists as varied as Stan Rogers, Colleen Peterson and Valdy, Doug is by no means as well known as his talents deserve. Almost as good as his original songs is his between-songs comedy material; "I started doing comedy because the songs were serious and I'm not," he explains. His latest record is a vibrant collaboration with Garnet Rogers featuring 13 original McArthur songs. Doug has played at most of Canada's major folk festivals; at Mariposa this year he'll have time on Sunday to present both sides of his musical personality.

Sun.12.30 p.m. – 1.15 p.m. "Take Care" Tent concert
Sun. 5.15 p.m. – 6.45 p.m. Pond Stage
"From the Sublime to the Ridiculous"

MERMAID CAFE

Toronto singers Merrill Nisker, Andie D, and Joseph Moon make up Mermaid Cafe, an acoustic trio building a growing following. The group counts Janis Joplin and Joni Mitchell among its influences, but the material is mostly their own, and they deliver it with a powerful vocal punch.

Sun. 4.45 p.m – 5.15 p.m. CKLN Showcase Stage

LYNN MILES

Lynn Miles was born in Quebec and has lived in Montreal, London, and – for the past 10 years – in Ottawa; she is a prolific songwriter with almost 300 songs to her credit. And despite numerous CBC radio broadcasts, she remains something of a secret, even though she has performed and recorded with musicians as varied as Sneezy Waters, Colleen Peterson, and Melwood Cutlery. Back home in Ottawa, however, she's a major name – she's long been a familiar figure in clubs and concert halls like the National Arts Centre. She lists Emmylou Harris, Alice Munro and J.S. Bach as her influences; her songs blur the boundaries that exist between pop, country, and folk. She's definitely an artist to discover at Mariposa.

Sat. 11.30 a.m. – 1 p.m. "Take Care" Tent
"The Opposite Sex part 1"
Sat. 4 p.m. – 5.30 p.m. American Airlines Tent
"Ottawa is Alive & Well and Staying at Molson Park"
Sat. 5.30 p.m. – 6.45 p.m. Pond Stage "We do the Cooking"
Sat. 8.45 p.m. – 9.30 p.m. Order of Good Cheer
Sun. 4 p.m. – 5.15 p.m. Pond Stage "Singing in Harmony"

NASHVILLE BLUEGRASS BAND

This is the hot 'new traditionalist' bluegrass band; Sing Out once called one of their albums "an ethno-musicologist's dream". Pat Enright (guitar), Alan O'Bryant (banjo), Stuart Duncan (fiddle and mandolin), Roland White (mandolin) and Gene Libbea (bass) perform a repertoire that includes standard material from the history of the idiom (Bill Monroe tunes, songs by the Louvin Brothers), gospel material from both black and white sources, and a variety of original material. Formed in 1984, the band has taken its brand of country music across the United States and Canada (they played at Harbourfront last year). They were the first bluegrass band to play in China, and have toured in Holland, France, West Germany, Japan, and even more exotic spots like Qatar, Iraq, Egypt, and Bangladesh. Welcome to Mariposa, guys!

Sat. 4.45 p.m. – 5.30 p.m. "Take Care" Tent Concert
Sat. Midnight – 1 p.m. "Take Care" Tent Concert & dance
Sun. 11 a.m. – 1 p.m. Pond Stage "A Joyful Noise"
Sun. 5.45 p.m. – 6.45 p.m. "Take Care" Tent
"Bluegrass to Newgrass"
Sun. Main Stage Concert

FAITH NOLAN

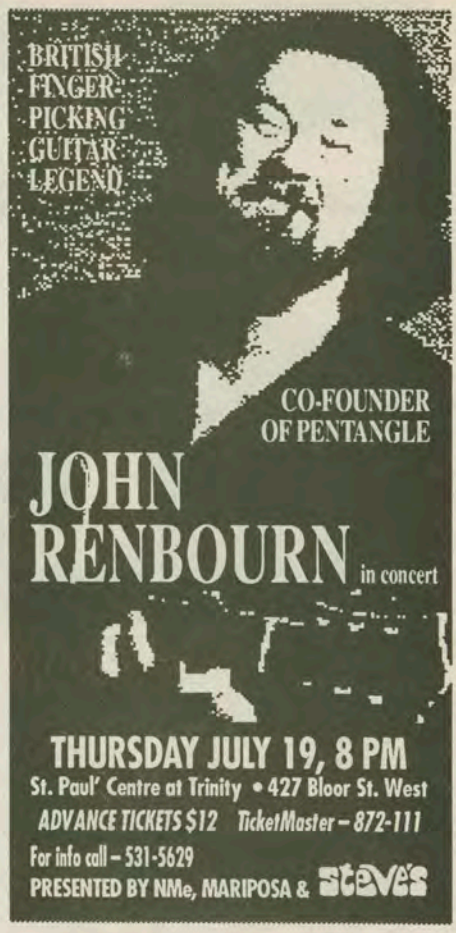
There are few performers who celebrate the long history of black music with the skill, dedication, and spirit of Faith Nolan. In a day when 'black music' is often shorthand for rap, hip-hop, funk and commercial soul, her original songs are in the spirit of the artists and songwriters from the past whose work she also plays – Ma Rainey, Billie Holiday, Big Bill Broonzy, Memphis Minnie, countless others. They focus on injustice and demand tolerance and equality; her two albums are full of tough independent music, with a broad streak of love and humour. In a recent interview in Canadian Composer, she explained the motive of her music: "I look forward to the continued search for the truth about black history, about racism, about sexism. I look forward to equality for lesbians and gays. I look forward to peace in the world – all these things are part of my life."

Sat. 11.30 a.m. – 1 p.m. "Take Care" Tent
"The Opposite Sex part 1"
Sat. 6 p.m. – 6.45 p.m. Clearbrook Tent "In The Tradition"
Sat. 7.45 p.m. – 8.20 p.m. Order of Good Cheer
"Blues and Ballads"
Sun. 11 a.m. – 1 p.m. Pond Stage "A Joyful Noise"

THE O'KANES

Ira and Charlie Louvin, one of the great duos in the history of country music, would be enthralled by the O'Kanes. Jamie O'Hara and Kieran Kane have been professional songwriters for 10 years, but even in the hothouse that is Nashville, there is something special about their material and the way they perform it. Their songs come from the heart rather than the head, and while they have written hits for Alabama and the Judds, and had more than a few themselves from their three Columbia albums, there is a special personal quality about their music that's a far cry from the Nashville 'factory' material that's so familiar on the country charts. Their harmony singing is special.

Sun. 3.15 p.m. – 4 p.m. Main Stage afternoon concert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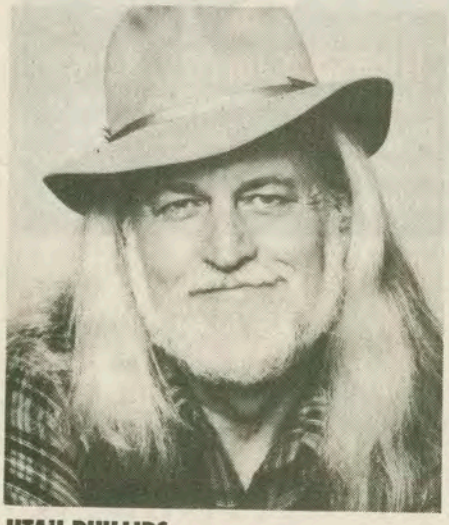
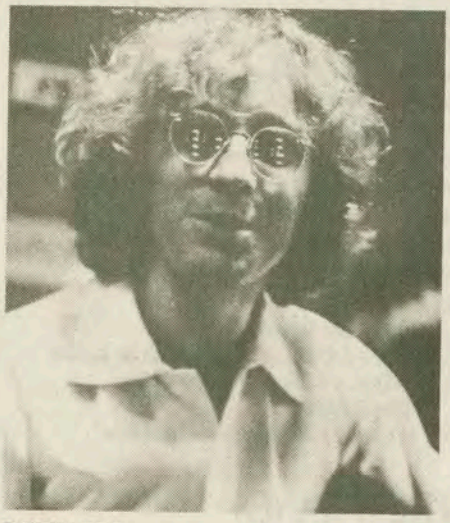
THE RANKIN FAMILY

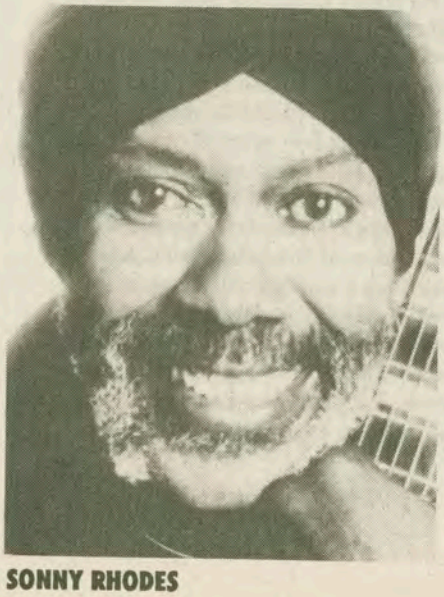


UTAH PHILLIPS



DAVID REA

JONATHAN RICHMAN



SONNY RHODES

UTAH PHILLIPS

Utah Phillips sometimes likes to call himself "The Golden Voice of the Great Midwest". And while your definition of 'golden' may differ from his, there is no doubt that he is a storyteller of remarkable depth. What he can't tell you about the way they built the railways, how union men and women were – and sometimes still are – exploited, and how the cowboy almost vanished, just isn't worth knowing anyway. In the years since Mariposa first brought him to Toronto years ago (the artistic director of the time was rightly fascinated by the man's self-description) he's been back numerous times. He does have time to come to the festival, now that his presidential campaign has been put on hold for another three years. He will, however, be running again on the 'sloth and indolence' ticket, promising that, if elected, he will do "absolutely nothing." What he will do at Mariposa, on the other hand, is make you laugh – and make you think.

Sun. 11.30 a.m. – 12.30 p.m. "Take Care Tent " Part of the Union"
Sun. 1 p.m. – 2.30 p.m. Pond Stage "We Remember the '60s"
Sun. 5.30 p.m. – 6.45 p.m. Pond Stage "From the Sublime to the Ridiculous"

THE RANKIN FAMILY

The Rankins have got to one of the most inspired groups to emerge from the Maritimes music scene in years. Firmly rooted in traditional Celtic music, the Rankin Family play at church halls in and around their Cape Breton home in Mabou, but in Halifax it's the Rebecca Cohn Auditorium for a group that's destined to build a national reputation. Heather, Carol Jean (Cookie), Rayleen, Jimmy and John Morris Rankin range between 22 and 30, and have built a wealth of experience into their work. As they have become more popular, Rayleen put her career in law aside, while Heather and Cookie have temporarily put acting careers on hold. "All we want to do is make a living from our singing and appeal to an audience that appreciates what we're doing," said Cookie in a recent interview. There's little doubt that Mariposa's audience will add its applause to the cheers the group earns back home.

Fri. 8.30 p.m. – 9.30 p.m. Order of Good Cheer concert
Fri. 11.45 p.m. – 1 a.m. Clearbrook Tent "Late Night Dance"
Sat. 1.30 p.m. – 2 p.m. Secret Stage "Singing in Gaelic"
Sat. 5.30 p.m. – 6.45 "Take Care" Tent "Music From Down East of Here"

Sat. 11 p.m. – Midnight Clearbrook Tent
"Cape Breton Kitchen Party"
Sun. 12 noon – 1 p.m. Clearbrook Tent
"Fiddlin' Fools" with John Morris Rankin)
Sun. 4 p.m. – 5.45 p.m. "Take Care" Tent "
The Celtic Tradition"

DAVID REA

David Rea was right in the middle of Canada's first folk boom, playing and recording with Ian & Sylvia, Gordon Lightfoot, and dozens of others. Originally from Ohio, he made Canada his base for many years, contributing squeaky clean guitar and banjo licks to thousands of club appearances. He returned to the United States to follow a solo recording career, buoyed in part by his role in helping write *Mississippi Queen*, a massive hit for one of the heaviest rock groups of the day, Mountain. He recorded with members of the Grateful Dead, almost joined Fairport Convention in England (long stories in themselves), and lived a lifestyle that almost killed him. David now lives with his family in California's Napa Valley, has his old skills back in full force, and will be a major contributor to Mariposa workshops on country music, the myth and magic of the legendary Robert Johnson, and banjo and guitar playing.

Sat. 11 a.m. – 11.45 a.m. Clearbrook Tent "Guitar Clinic"
Sat. 12.15 a.m. – 1 p.m. Clearbrook Tent
"The Music and Myth of Robert Johnson"
Sat. 4 p.m. – 5 p.m. Clearbrook Tent
"Roots of Country Music"
Sat. Main Stage Concert co-host with Fred Koller
Sun. 1 p.m. – 1.30 p.m. Clearbrook Tent "Banjo Basics"
Sun. 6 p.m. – 6.45 p.m. Clearbrook Tent
"Barrelhouse Boogie"

SONNY RHODES

Sonny Rhodes, "The Disciple of the Blues" may well live in Atlantic City, but his heart – and his music – are really in Texas. Born Clarence Edward Smith in 1940, he was raised in Smithville, Texas, and spent far too many hours picking cotton, which, if nothing else, made him determined to succeed as a musician. After finishing high school he joined the navy, and then worked as a bass player for Freddie King and Albert Collins, forming his own band in 1961. He's a tough guitarist today, with a deep, bluesy voice that remains firmly in the tradition, and, like many blues artists, finds deeply appreciative audiences in places like Finland as well as in his own country. Sonny Rhodes also plays lap steel guitar – rarely heard in a blues context – in a remarkable manner. This is his first appearance in the Toronto area, although he completed an eight-month tour of Western Canada last year. You'll become a blues disciple too, once you've heard him!

Sat. 11 a.m. – 11.30 a.m. American Airlines Tent
"Blues Breaker"
Sat. 5.30 p.m. – 6.45 p.m. American Airlines Tent
"Stompin' 'em on Down"
Sun. 12.15 p.m. – 12.45 p.m. American Airlines Tent
"A Blues Legend"
Sun. 4 p.m. – 5.45 p.m. American Airlines Tent
"Blues in the Afternoon"

JONATHAN RICHMAN

There are few singers as seemingly innocent as Jonathan Richman; he's been recording since 1976, often with his band (a changeable group of people who he likes to call his Modern Lovers), but when it comes to live appearances he more frequently appears on his own. "Right now it feels more natural and dramatic to work on my own," he explains. "Anyway, I was a lousy boss as a bandleader, and I like to break into a cappella singing sometimes, which was confusing for them. And touring this way is so cheap and simple that I'm real relaxed, I have a terrific time, and I can bring my family along more often." He has built a strong following in Toronto; he has become a cult singer with none of the trappings of cultdom, and certainly none of the pretensions. His songs are bright, edgy, funny, and – well, innocent. If you haven't heard his magic before, don't miss him.

Sun. 2.30 p.m. – 3.15 p.m. Main Stage concert
Sun. 5.15 p.m. – 6.45 p.m. Pond Stage "From the Sublime to the Ridiculous"
Sun. Main Stage Concert, co-host with Rosalie Sorrels

CHARLIE ROBY

Born and raised in England, Charlie Roby has been living in Canada for eight years. Rock, jazz, and folk influences inform his two major cassette releases, *Water & Stone* and his newest, *Breath Forming Clouds*. A first-rate player of a variety of fretted instruments, Roby is an unusual and intriguing songwriter.

Sat. 12.30 p.m. – 1 p.m. CKLN Showcase Stage

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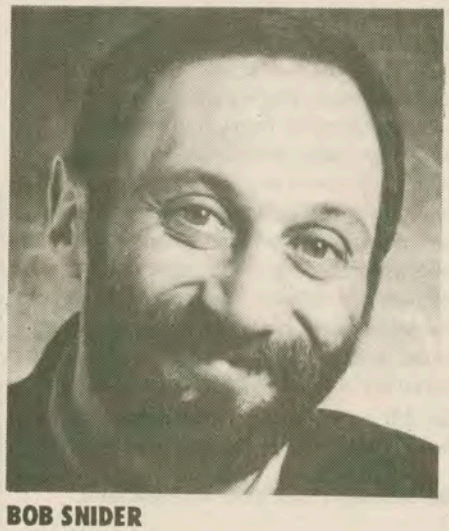
BUFFY STE.-MARIE

BUFFY STE.-MARIE

Few artists over the years have stood for the very best of 'folk music' in the way that Buffy Ste.-Marie has. Spontaneous, enigmatic, and enchanting, she has always presented music that touched the conscience as well as the heart. Her 'classic' songs from her first years as a performer on the festival circuit – she played Mariposa first in 1965 – include Piney Wood Hills, *I'm Gonna Be a Country Girl Again, Until It's Time for You to Go,* and *Universal Soldier.* She has also been a featured performer on Sesame Street, a film actress, and an illustrator of children's books, a songwriter who wins Grammy Awards (she co-wrote *Up Where We Belong* with her husband, Jack Nitzsche) and creates material for the 'totally Indian record' she plans to do one of these days. Born on an Indian reservation in Canada, she was raised in New England, and now spends most of her time in her home in Hawaii. Having her back at Mariposa is a delight.

Fri. Main Stage Concert
Sat. 11.10 a.m. – 12.30 a.m. Pond Stage
"The Spirit Moves Us"

RON SEXSMITH



BOB SNIDER

RON SEXSMITH

Originally from the Niagara region, Ron Sexsmith has been playing professionally for almost 10 years, moving to Toronto in 1987 after putting out his first independent cassette. He recently recorded a live Harbourfront show for CBC Radio's The Entertainers, and is working with producer Bobby Wiseman (of Blue Rodeo fame) on a new album.

Sat. 6.15 p.m – 6.45 p.m CKLN Showcase Stage

GWEN SWICK

TAMARACK

SIX MILE BRIDGE

Six Mile Bridge is an Ottawa band that takes the Celtic tradition as a starting point, from which the music is likely to head off in a number of directions – you'll hear influences of music from Africa, Jamaica, Hungary, and Texas, to mention a few far-flung places. The players include John Wood (pipes, concertina, flutes, fiddle, and more), Nathan Curry (fiddle, guitar), James Stephens (fiddle, bass, mandolin), Ian Mackie (percussion, keyboards), and Ross Murray (drums). Some of Six Mile's players will be among the busiest musicians at Mariposa, since they are likely to be found as part of Fat Man Waving as well, and don't be surprised if you spot some of them playing with Lynn Miles, too.

Fri. 7 p.m. – 7.45 p.m. Order of Good Cheer
Sat. 4 p.m. – 5.30 p.m. American Airlines Tent
"Ottawa is Alive and Well and Staying at Molson Park"
Sat. 9.30 p.m. – 10.30 p.m. Order of Good Cheer concert
Sat. Midnight – 1 a.m. Clearbrook Tent concert & dance
Sun. 12 noon – 1 p.m. Clearbrook Tent
"Fiddlin' Fools" (James Stephens, Nathan Curry)
Sun. 4 p.m. – 5.45 p.m. "Take Care" Tent
"The Celtic Tradition"

BOB SNIDER

Bob Snider was born in Toronto, graduated from the arts course at Central Tech, and has been on the move ever since. He's a warm, witty, and wise singer who writes great songs, which have accumulated following his experiences busking in Europe, working as a carpenter and signpainter in Nova Scotia, and returning home to be an itinerant musician. Since 1987 he's released a couple of impressive cassettes (the last was produced by Blue Rodeo's Bobby Wiseman), and played every local club from Lee's Palace to the Free Times Cafe.

Sat. 10 p.m. – 2.30 p.m. "Take Care" Tent
"The Opposite Sex part 2
Sat. 5 p.m. – 6 p.m. Clearbrook Tent "New Voices"
Sun. 4 p.m. – 4.45 p.m. Clearbrook Tent "Song Swap"
Sun. 5.15 p.m. – 6.45 p.m. Pond Stage
"From the Sublime to the Ridiculous"

ROSALIE SORRELS

The Travelling Lady is back at Mariposa for the second year in a row; Performing for more than 30 years now, she has made close to 15 albums, and offers spell-binding performances of intensely personal songs, great story-telling, and traditional material as well as songs from the pens of contemporary writers. She draws her music from the deep veins of women's lives, from her experiences as a housewife for 14 years and raising kids and getting married and getting divorced and seeing North America from the driving seat of a car that's travelled too many miles. Amazingly, her senses of humour, tolerance, compassion and love remain unbruised. If you have not heard Rosalie before, discover her. Oh, yes, and wish her a happy birthday on Sunday!

Sun. 1 p.m. – 2.30 p.m. Pond Stage "We Remember the '60s"
Sun. 4.45 p.m. – 6 p.m. Clearbrook Tent
"Voices From Out West"
Sun. 7 p.m. Main Stage co-host with Jonathan Richman

MARK STAFFORD & GORDIE JOHNSON

Mark "Bird" Stafford is one of the best new singer/harmonica players on the Toronto blues scene, playing frequently in local clubs with Sly Dogs & the Bird. At Mariposa he'll be accompanied by guitarist Gordie Johnson, this time moonlighting from his excellent band, Big Sugar.

Sun. 5.15 p.m. – 5.45 p.m. CKLN Showcase Stage

GWEN SWICK

One of the very best session singers in the area, Gwen Swick left downtown Toronto to raise her family in the more relaxed atmosphere of Elora. She's still singing backup for other artists, still writing amazing new material, still working in studios, and now moving back into live performance again.

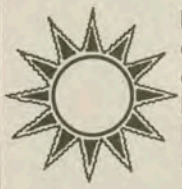
Sat. 1.30 p.m. – 2 p.m. CKLN Showcase Stage

TAMARACK

For more than a decade, Tamarack has been entertaining Canadians with an exploration of their own heritage, but traditional Canadian folk music Tamarack-style is a combination of lively tales, fiddle tunes and ballads that touch the heart. Tongue in cheek, the group's founder James Gordon says the repertoire consists of songs about lost love, lost limbs, lost life, and the lousy working conditions of early Canadians. "It certainly makes our own lives seem so much more cheerful," he says. Tamarack consists of Gordon, Ottawa songwriter Alex Sinclair, bass player David Woodhead, and the group's newest member, fiddle player Andrea Barstad,. All of them will be taking part in workshops individually, and James will bring his son Evan with him to join in a children's concert. Few groups in Canadian music have illuminated our history – sometimes in grim detail – with the charm and skill of Tamarack.

Sat. 11.30 a.m – 12 noon WindRiveR TreeStage
children's concert with James and Evan Gordon
Sat. 11.30 a.m. – 12.30 p.m. American Airlines Tent
"Goddamn the GST" (Alex Sinclair)
Sat 1 p.m. – 2.30 Clearbrook Tent "Canadian Capers"
Sat. 4 p.m. – 5.30 p.m. American Airlines Tent
"Ottawa is Alive and Well and has Moved to Molson Park" (Alex Sinclair)
Sat. 11 p.m – Midnight "Take Care" Tent Concert/dance
Sun. 12 noon – 1 p.m. Clearbrook Tent
"Fiddlin' Fools" (Andrea Barstad)
Sun. 1.15 p.m. – 2.30 "Take Care" Tent "Canadian Heritage"

What a Weekend!



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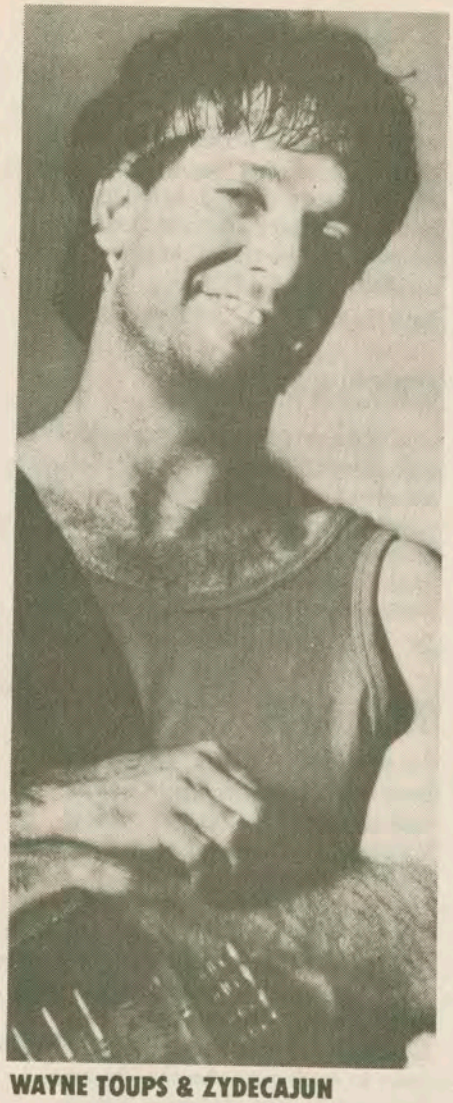
SYLVIA TYSON



WAYNE TOUPS & ZYDECAJUN

UZUME TAIKO

GENE TAYLOR

There are few pianists who play flatout boogie woogie and blues with the power of Gene Taylor. Originally from the United States, where he played and recorded with The Blasters, as well as touring with artists as diverse as Big Joe Turner, Canned Heat, and Ricky Nelson, he has been working in Toronto for almost five years. For much of this time he held down the keyboard spot with the Downchild Blues Band; he's currently working as a solo performer, and can be heard frequently at Zydeco, a Cajun restaurant on Toronto's downtown Markham Street. He's married to Prairie Oyster's pianist, Joan Besen, and has an astonishing collection of early blues 45s.

Sun. 1.30 p.m. – 2.30 p.m. American Airlines Tent
"Crawfish Gumbo"
Sun. 4 p.m. – 5.30 p.m. American Airlines Tent
"Blues in the Afternoon"
Sun. 6 p.m. – 6.45 p.m. Clearbrook Tent
" Barrelhouse Boogie"

THE TRAVELLERS

Back in 1961, when the first Mariposa Folk Festival was held in Orillia, the headliners were The Travellers, by far the most popular folk group in the country at the time. They had the energy of the big American groups like the Kingston Trio and Peter Paul and Mary, they had the showmanship, and they had the ability to make 'folk' accessible to people who figured they hated the stuff. With their long running, and highly successful, television series, they made Woody Guthrie's *This Land Is Your Land* a coast-to-coast hit (with Canadianised lyrics, too); their albums on Columbia (long since out of print, alas) were hugely successful. Today, some of the members have other careers outside the music field, and some of the original members have dropped out of sight. But leader Jerry Gray returns – he's now a dentist – with Sid Dolgay, Joe Hampson, Ted Roberts, drummer Don Vickery and singer Aileen Ahern in a memorable reunion to help us mark our 30th anniversary.

Fri. 5.0-p.m. – 6.30 p.m. American Airlines Tent "
30 Years Ago Today..."
Fri. Main Stage Concert
Sun. 1 p.m. – 2.30 p.m. Pond Stage "We Remember the '60s"
Sun. Main Stage Festival finale

TRINITY SINGERS

The Trinity Singers have become one of the best known gospel choirs in the area; the group has been together nine years. There are 19 vocalists in the group; the lead singers are Donna Stern, Rosie Westney, Deroy Matthews, Sheri Lake and Andrea Stern. The choir is supported by four musicians; keyboards, bass, drums, and guitar. The group has played at a number of community events, and performed at WOMAD last year, but this is their first Mariposa appearance.

Sun. 11 a.m. – 1 p.m. Pond Stage "A Joyful Noise"
Sun. 3 p.m. – 4 p.m. Clearbrook Tent "In Concert"

SYLVIA TYSON

Sylvia Tyson is one of the great Canadian singer-songwriters; along with her then husband, Ian, she appeared at the first Mariposa Festival in 1961, and she returns this year with an emotionally-charged collection of old and new songs. Few artists have been as influential as Tyson; from the early ballads she sang with Ian to her own classic songs like *You Were On My Mind*, her songs and the clarity of her distinctive voice have influenced countless other singers. Best of all, her new songs maintain the high standard she set in her formative years; a listen to *The Night the Chinese Restaurant Burned Down* on her latest album will prove the assertion.

Sun. 4 p.m. – 5.15 p.m. Pond Stage "Singing in Harmony"
Sun. Main Stage Concert

WAYNE TOUPS & ZYDECAJUN

Okay, let's get this straight. We quote: "Wayne Toups and Zydecajun are the frenzied history of southern rock and roll, condensed into a five-piece powerhouse of Dionysian delight" – University of Michigan Daily. Or: "Toups is the Bruce Springsteen of Cajun music; Le Boss, if you will" – The San Antonio Light. "This group cooks with the sizzle and zest of a passel of crayfish on an open fire" – People Magazine. "Ooooooooohhhhhh, wwwweeeeeEEEEE!!!!" – Indiana Daily Student. Wayne Toups, one of the best accordion players there is, and his band, from Crowley, Louisiana, mix up the gumbo, and serve it hot. This is Cajun music, zydeco music, soul music, and rock and roll, all mixed into a single spicy concoction. And you're invited to dance!

Sun. 1 p.m. – 2.30 p.m. American Airlines Tent "Crawfish Gumbo"
Sun. 4 – 5 Secret Stage "Squeeze Box Central" (Wayne Toups)
Sun. Main Stage Concert

UZUME TAIKO

Uzume Taiko was formed in Vancouver in 1988 as Canada's first professional taiko group. The members are John Endo Greenaway, born in London, England, who started the group with Tokyo-born Eileen Kage and Leslie Komori, who had helped establish a Toronto group, Wasabi Daiko, but returned to her hometown to join her friends in the Vancouver trio. Greenaway has composed numerous original works, and arranged music for the group; Eileen has worked with Vancouver alternative bands Animal Slaves and Roots Roundup, a local reggae dance band. The group has just released their first album, *Chirashi*, on Aural Tradition, the label run by the Vancouver Folk Festival; their Mariposa debut follows a spring tour of Holland and West Germany.

Fri. 10.30 p.m. – 11.30 p.m. Order of Good Cheer "Music From Japan"
Sat. 11.30 a.m. – 12.30 p.m. American Airlines Tent "Different Drummers"
Sat. 4 p.m. – 4.45 p.m. Secret Stage concert "Drums Drums'
Sun. 3.15 p.m. – 4 p.m. WindRiveR TreeStage

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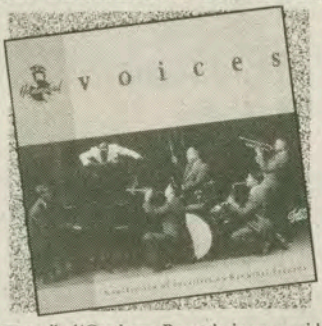

Hannibal/Carthage Records issue a wide variety of records from many countries and cultures. From our point of view there is a consistency of taste and judgement which seems logical. To others the catalogue may seem a jumble of different sorts of music. To us if you like **Toumani Diabate** there is no reason you wouldn't have the good sense to appreciate **Marta Sebestyen.** If you like the British folk of **The Dinner Ladies** you should check out **Silvio Rodriguez.**

In deference to those who may still feel the need for more information about the artists and songs contained on this sampler, we have provided these capsule comments.

Songhai - Flamenco African Fusion
Vujicsics - Serbo-Croation Dance
The Dinner Ladies - In Billy Bragg's Top 10 of 1988
Ailana - Electronics merged with Soul and Gospel
Shopping Trolley - Quirky English Pop
Dagmar Krause - Brecht
Yanka Rupkina - The heart and soul of The Bulgarian Choir
Blackgirls - Classical, Country, Rock
Muzsikàs - Hungarian House Music
Silvio Rodriguez - An officially recognized treasure of the revolution
Boulevard of Broken Dreams - American torch songs done by a Dutch group consisting of 16 jazz musicians
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Sandy Denny - One of the great voices of the contemporary folk movement
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Nick Drake - Attracted an intense cult following after his sudden death in 1974

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VIOLENT FEMMES

ANNE WALKER

LEN WALLACE

VIOLENT FEMMES

This fascinating trio's origins go back to the days when they would busk on the streets of Milwaukee. But by the time their first album came out in 1983, songwriter Gordon Gano and his colleagues, bassist Brian Ritchie and drummer Victor de Lorenzo, had built a strong reputation. There's a dark side to Gano's songs (best heard on *Hallowed Ground*, released in 1984), and critics have labelled the trio's work as "shock rock", but it is firmly rooted in acoustic music; in fact the band is playing Mariposa – their first major festival of this kind – totally in an acoustic setting. Improvisational chemistry is what makes the Femmes work so well as performers; that, and a certain knack of being unexpected and surprising. The trio's latest album, titled *3* (although it is, in fact, their fourth) was recorded without overdubs and a barebones production that lets their songs stand on their own merit – which is how they'll appear at the festival. Gordon Gano will take part in some workshops; so will Brian Ritchie and de Lorenzo (who, incidentally, produced Phranc's acclaimed major label debut album last year).

Fri. 10.05 p.m. – 11 p.m. Main Stage concert
Sat. 12.30 p.m. – 2.30 p.m. Pond Stage
"Tall Tales and (Sometimes) True" (Gordon Gano)
Sat. 12.30 p.m. – 1.30 p.m. American Airlines Tent
"Different Drummers" (Victor de Lorenzo)
Sat. 4.45p.m. – 5.30 p.m. Secret Stage
"Drums Stop: Bass Solo" (Brian Ritchie)
Sat. 5.30 p.m. – 6 p.m. Secret Stage
"Exotic Percussion" (Victor de Lorenzo)
Sun. 5.15 p.m. – 6.45 p.m. Pond Stage
"From the Sublime to the Ridiculous" (Gordon Gano)

ANNE WALKER

This fine singer and excellent songwriter, who's appeared in clubs in Ottawa and Toronto, now lives in Whitby. Anne Walker writes for both children and adults, and has written for theatre productions. She's released a cassette of her songs, titled *Rainwater*, on her own label.

Sat. 1 p.m. – 1.30 p.m. CKLN Showcase Stage

LEN WALLACE

A native of Windsor, Ontario, Len Wallace is a singer and an accomplished accordionist with a versatility ranging from classical pieces to music in the Slavic, Irish and Scottish traditions. But in the past few years he has increasingly been performing songs for about working people, their lives

and their struggles. He's an activist member of the NDP, chairperson of the Windsor Coalition for Disarmament, and (along with Utah Phillips) a member of the I.W.W. His first cassette release, *Open the Doors*, has been described as "a unique blend of traditional and contemporary songs of work, solidarity, hope and justice." This is his first appearance at Mariposa.

Sat. 11.30 a.m. – 12.30 p.m. American Airlines Tent "Goddamn the GST & Other Stories About Government"
Sat. 6 p.m.-6.45p.m. Clearbrook Tent "In the Tradition"
Sat. 10.30 p.m. – 11 p.m. Order of Good Cheer Concert
Sat. Midnight – 1 p.m. Order of Good Cheer "Keep on Singin'"
Sun. 11.30 p.m. – 12.30 a.m. "Take Care" Tent " Part of the Union"
Sun. 1.15 p.m. – 2.30 p.m. "Take Care" Tent "Canadian Heritage"
Sun. 4 p.m. – 5 p.m. Secret Stage "Squeeze Box Central"

BOBBY WATT

Bobby Watt played at Mariposa last year along with his Scottish 'new traditional' band, Cromdale, and it's rumoured that he may well bring some of his mates along again, but mostly you'll hear him as a solo artist. A gentle giant of a man, he's had a varied career which has included spells as an underwater diver and as a Toronto policeman; he currently owns a stonemasonry company that's helping build up the Toronto suburbs. Most of all, though, he's a singer and a songwriter winning more and more fans in this area, and in Scotland, where he's in demand for festivals and concert appearances. Bobby was once introduced by Scottish comedian (and one-time folk singer) Billy Connolly as"the big bastard with a great voice", and that introduction will serve for his solo stint at this festival.

Fri. Main Stage Concert co-host with Bell & Shore
Fri. 11.45 p.m. – 1a.m. Order of Good Cheer "Singaround"
Sat. 1 p.m. – 2.30 p.m. "Take Care" Tent "The Opposite Sex"
Sat. 5.30 p.m. – 6.45 p.m. Clearbrook Tent "In the Tradition"
Sat 7 p.m. Order of Good Cheer co-host
Sat. 8.20 p.m. – 8.45 p.m. Order of Good Cheer solo set
Sat Midnight – 1 a.m. Order of Good Cheer "Keep on Singin'"
Sun. 12 noon – 12.30 p.m. Secret Stage "How to Cure a Hangover"

NOAH ZACHARIN

Noah Zacharin is a singer, songwriter and guitarist born in Montreal, and transplanted to Toronto (where he works as a dentist in Regent Park). He's accompanied many of Montreal's best club singers, and has released an album of his own material.

Sun. 1.30 p.m. – 2 p.m. CKLN Showcase Stage

BOBBY WATT

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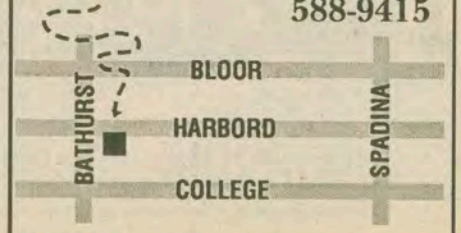

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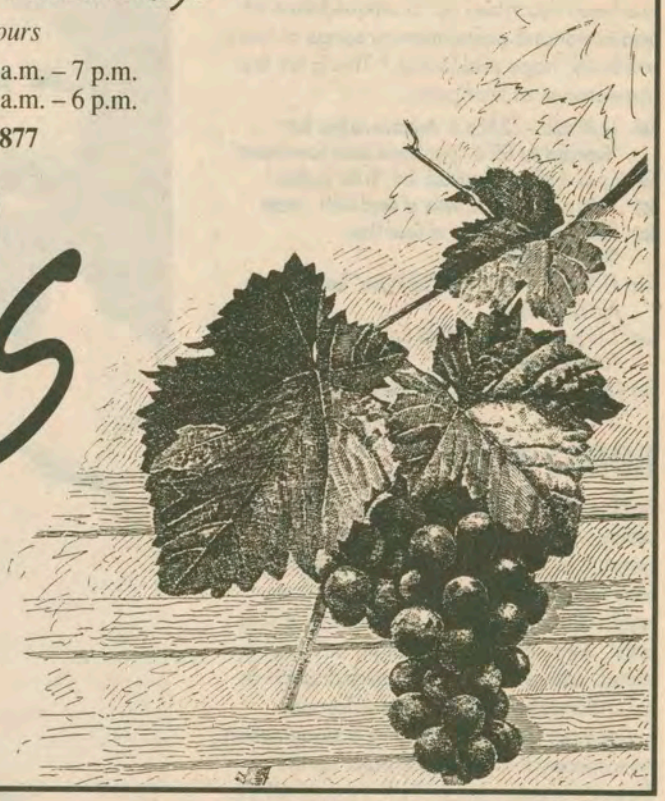

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SYLVIA TYSON IN CONVERSATION WITH STEVE PRITCHARD AND SANDY MOFFAT

Sylvia Tyson is another of Mariposa Festival's original performers. One of the first Canadian artists to gain international recognition, Sylvia performed with Ian Tyson for several years, then went on to establish her career as a solo artist.

With her band, the Great Speckled Bird, she has captivated audiences around the world with her bittersweet, bluesy repertoire. Host and star of many TV and radio series, including *Touch the Earth* on CBC, Sylvia has released half a dozen best-selling albums.

Welcome back!

MARIPOSA: Sylvia, could you tell us what initiated your interest in music?

SYLVIA: The standard answer... I come from a musical family. My mother was trained as a pianist from the age of five. She was an organist and choir leader, I was in the choir for that reason. My dad always played by ear, but I don't think there was any conscious effort on their part to teach me. I think my mother did at one point, try to teach me to play the piano and discovered at that point is what most parents discover, is that teaching your own kids to drive a car or play musical instrument is very difficult. I had a few attempts at learning piano, but it was not my instrument.

M: Have you found that growing up in a small town like Chatham had any influence on you, with consideration of the black community there and the music which they have played?

S: I can address that two ways: a lot of my songs are based on that background and on that small town experience, no question of that. I still draw from those stories, but on the other hand, it also gave me a sensibility about small town and rural life, so when I go and play in those places, I talk to people a lot and get that feedback. They understand my songs which reminds them of their own stories which I find very useful. As far as the black community in Chatham... I would have to say that at that time when I was growing up in the forties and fifties, that there wasn't a lot of contact with the black community. There were maybe half a dozen black kids that I knew and I went to school with. I wasn't aware of black culture, although I was certainly aware of some black history. Most of what influenced me was Detroit radio and a lot of country radio from the Chatham Station. You have to understand that (and it is a fact I discovered much later in life) until 1950 in Chatham, a black person could not be seen in town after ten o'clock at night. It wasn't something I was aware of and the law may not have been seriously enforced, but it was there. Canadians like to think of themselves as the great enlightened ones, but this is absolute nonsense. My older sister told this story; a black friend of hers was thinking of moving to Toronto because he had been up here and had a wonderful time. He said, "Oh, it's great! There are black jobs there and people treat you like a human being." She said, "No, you don't understand; Canadians are extremely polite to anyone they feel is their social inferior." There's a lot of truth in that.

M: How did you become interested in traditional music, and how did that interest in traditional music turn into your own style?

S: I always had an interest in English literature and composition. Those were my strongest subjects. When I was in school, we read from a standard high school poetry book called "Grass of Parnasus". It contained some of the old Scots and Irish ballads, the had published a musical staff with a few of the ballads. Then I realized, these were not just poems, these were songs. So, because I came from a musical background, I was immediately interested. I started working some of these out on my own. In fact, until I arrived in Toronto in 1959, most of the songs I did, I got from library books. I remember my sister brought home "The Little Red Song Book" from the Chatham Public Library before they discovered they had it and took it out of circulation. Burl Ives song books, among others, were the types of books from which I learned songs, because I didn't have any records, and besides, there weren't many folk records; certainly the Weavers were active at that point... I guess I had a single of "Kisses Sweeter Than Wine", but other than that, I didn't have anything on records that much; I always researched the songs that we did.

M: So, yours is an intellectual process?

S: I was never someone who had to get up and sing and dance for the folks. The reason why I am a singer is because I am interested in the songs first as a

researcher, and an interest in old songs as a writer. Why I perform is because I write.

M: Many of the songs you have written are of the struggle that women experience in life.

S: I think that, being a woman, I simply write from a woman's point of view, I don't think I've been conscious of any strong feminist point of view. In fact, when I first wrote "Women's World", I went through many changes with that song. When people first heard it, they thought it was interesting, but wasn't it kind of long and strange. Then when the feminist movement started, I got some flack saying this was not portraying a good image of women. Now people seem to have relaxed with it more. I tend to write about women as they are, rather than how they should ideally be. I do that because it is what I see, that's what I hear and that's what I feel.

M: How is music from the sixties going to stack up against the nineties and the future?

S: I think every generation produces its own scene. I was part of the New York Village scene in the sixties, when I wasn't on the road (which I was almost constantly). There is a street scene going on in Toronto right now which is very active for songwriters. It's pretty underground, it's not even a Queen Street scene, it's probably more obscure than that. That there is a certain time in your life when you are part of that scene when you are on the street (not literally), but certainly in terms of your influences and who you hang out with. I have now absorbed my influences and now am going about the business of writing on life's observations. It is difficult to compare, because each generation is unique otherwise you would be rehashing history.

M: What makes a good song?

S: There are a lot of things which make a song good. One of the people I greatly admire as a writer is Paul Simon. The reasons are that every aspect of his songwriting is good. The lyrics are very well thought out; the wonderful images are well assembled. Some are humorous. They are very centred. The melodies are beautiful and really add to the feeling of the song. His arrangements are superb; that he always finds wonderful musicians and singers; and that he is always exploring different genres of music to use to express his feelings. All of those things make good songs.

M: How can we bring Canada to Canadians?

S: That is a tough one, because the way you do it is through art, theatre and music. How you get people to those things is another matter. Someone like me does play in small communities, but there has to be Canadian plays going to Canadian communities, there has to be Canadian art shown in Canadian communities, there has to be something within the Canadian educational system that gets young kids out to hear those things. There has to be something that gets Canadian artists to the schools. All kinds of artists, dance theatre, painters and poets some of which is done, but not much... it's not enough. Now here you have a University, you will have some kind of creative scene going on. One thing Canada has developed through these centres, are really good regional singer/songwriters. Some like Rita McNeil will break out to a larger audience; she is Maritime inside and out.

M: How do you feel about Stompin' Tom's Canadian stance?

S: I have great admiration for Tom. I think he has filled a certain gap in Canadian music... it is a great thing. His style of writing is totally different from mine, he takes a very populous view, not that there are no populous elements in what I write, but his is a political point of view, and mine is not. Mine is non-partisan to a large degree. In order to put his point across, he looses subtility, a lot of the time. I'm not saying that isn't necessary in order to put across his point, what he is trying to do is not a subtle thing – he is trying to be everyman for everyman. I don't think people have the same emotional reaction to Tom's songs, as they do mine. Mine deals more with the little tragedies and the little histories, and not so much with a way of life. Tom's songs

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reach a specific group of people and his songs say: you're important, your lives are important; what you do is important. My songs take on a one to one level rather than as a group.

M: What is the difference between roots music and folk music?

S: For me, "folk music" is a very specific term. It refers to traditional music. Music, where the people who wrote it nobody knows who they are. Then there are people who are roots influenced, who know where their music comes from, but write contemporary music with those roots in it. There are certainly lots of performers with no roots, whatsoever, that don't go back beyond say 1975.

M: Touching on your earlier remarks – how to educate Canadians, what about Canadian radio?

S: I think Canadian radio could use a lot of smartening up, but I don't know how that can happen as long as they are dependent on commercial revenues.

M: What about the C.B.C.?

S: Well... if you want to get me started on that horse... it looks to me like the current Conservative Government would like to see all of the C.B.C. in private hands. They are killing it so slowly that Canadians won't catch on... and I don't know what the hell you do about that. It'll be gone before people realize its gone... you can't go on producing more and better programming for less and less money. It is a Canadian life line. I know that from people who wrote in while I was doing "Touch The Earth". We had a wonderful letter from these two guys who were living in a one-room cabin up in the interior of British Columbia. They didn't have any electricity, so every week for an hour and a half, they'd go out and sit in their truck. They said, "It costs a gallon of gas, but it's worth it just to listen to the C.B.C. Radio". That's how Canadians look at C.B.C. Radio. It's very, very important. I could go on and on about this current Government and what they are doing to Canada – there's the Free Trade deal, and there's the G.S.T....

M: What is the G.S.T. going to do to record sales?

S: It's gonna screw everything up. A lot of small businesses are gonna go under. I think a lot of small businesses are folding with an eye on the inevitable. Somebody told me the other day, that if Mulroney's popularity keeps going this way, it'll be lower than the interest rate. And so it should be.

M: Obviously, you are very concerned.

S: I believe Canada is a wonderful country. We should all work to protect it.

M: Would you talk about how you have influenced others?

S: Oddly enough, when you go back, Ian and I (as I only lately discovered) were very influential on a lot of Texas writers. I'll run into them at times and they've all had Ian and Sylvia records and they were all influenced by us. We seem to have influenced writers in Texas more than we did in any other part of the country. I don't know why that was. People like Lyle Lovett, Joe Ealey, Linda Ronstadt had all the Ian & Sylvia stuff.

M: How do you want to be remembered?

S: I might stop performing, but writing is something I'll do for the rest of my life. I would like to be known as a writer who was able to write ideas that were important to the people who were listening to them.

M: Tell us about "You Were On My Mind", your latest album.

S: It's a pretty traditional country album. It's a real cross section. Four of the older songs are on it because I realized performing across country that people wanted songs they simply couldn't find on records anymore. People seem pleased about that. There are lots of new songs too. It was a great experience. Albert Lee is a superb guitar player. All the players were wonderful. I used a couple of the guys from Tom Russell's band, the rhythm section, and keyboard players, all fine players. Tom Russell co-produced it with me. We wrote a song for the album and are writing more material. Lucille Starr and I wrote and produced "Peter's Mill", a kind of a unique song. I included one song written by Tom Russell and Katie Moffat, "Walkin' on the Moon", because I thought it was a lovely, lovely song. All in all, I think it's the best solo album I've ever done.

M: Sylvia, thanks for talking with us. ◊

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The Return of Stompin Tom

TRUTH IS STRANGER THAN NASHVILLE

BY STEVE PRITCHARD

There couldn't be a better focus for the 30th Anniversary of Mariposa than a Saturday night concert by the legendary Canadian folk hero, Stompin' Tom Connors. Connors purposely shied away from public performing for over a decade, and it is extraordinary that even now any mention of his name conjures up a vital and vivid image of Canadianism. In many respects, his music has defined the fabric of this country.

"Just take a little piece of P.E.I. and old Saskatchewan, Nova Scotia and New Brunswick, Quebec and Newfoundland, Alberta and Manitoba, Ontario and British Columbia, and you'll have found the stompin' grounds of all my friends, and me."

Tom Connors was born in New Brunswick during the mid 1930's, when this country was festering in the great Depression. He spent the first seven years of his life travelling around the Maritimes with his previously deserted mother, until he was reluctantly placed in an orphanage from where he was adopted by a family from Skinners Pond, P.E.I.

He started writing poems at the age of eleven. Eventually, he set the poems to music, and by the time he was fourteen, he had written about 100 songs and had taught himself guitar.

"You'll find me by the river, where the lively otter plays or asleep beside the meadow, where the lazy cattle graze. You'll find me in the backseat of a car, that moves along to the music of my flat-top, on an old hitch-hikers song".

Shortly thereafter, Tom left P.E.I. to work as a 'stevedore' on the docks of St. John, New Brunswick, thus initiating an 18-year trek across Canada, writing songs and pursuing a career in the Canadian music industry via the strength of these songs. He met with continual rejection, his songs considered too Canadian for a market inundated with country music based in Nashville.

"She's on a bar hoppin' spree back in Sault Ste. Marie because of me, she's now a fallin' star. She could have been there, but I left her in the Soo and travelled North upon the A.C.R".

Denial haunted Connors until the late 1960's when bone-dry, he wandered into the Maple Leaf Tavern in Timmins.

"I got into Timmins with thirty-five cents in my pocket, dry enough to spit dust, and went into the Maple Leaf Hotel. Well, beer cost forty cents, and so I asked the waiter if he'd lend me a nickel, and he said, "If you can play that thing" – I had my guitar with me – "maybe we'll give you the price of three or four beers". The next thing I knew I had a job singing there on Friday and Saturday nights.

Tom's songs about Kapuskasing and Roueyn were welcomed there. During the next fourteen months, he established himself, not only in Timmins, but in Kirkland Lake, Sudbury and throughout the North; and at long last, he got radio and television exposure.

"There was grief among the people of that northern Timmins town. When someone hollered fire, the mine is burning down. Then rushing to the surface came those McIntyre men, to make ready and prepare to let the fire fighters in. There's a fire way down in the mine."

Tom's years in the north were indispensable for his future and commercial success. It was here that he established his perceptible image of STOMPIN' TOM.

"It was bar owners in places like Kirkland Lake and Sudbury that made me start using the plywood board. They said I was ripping up their rugs."

Connors openly acknowledges that his use of the plywood 'stompin' board' acted as a gimmick to attract customers, as did his black cowboy hat which he was never without. *"I started wearing it as a kid 'cause we didn't grow our hair long then."*

But, it was Tom's songs that hooked the people. The first time they came, they may have come to laugh, but on the second and third occasion, they beheld Connors slap-down the plywood board and deliver his characteristic, *"Hi, I'm Stompin' Tom Connors"*. They were there to hear the songs – and they couldn't care less if he wasn't from Nashville.

"The girls are out to Bingo and the boys are getting stinko. We think no more of Inco – on a Sudbury, Saturday night. We'll get to work on Monday, but tomorrow's only Sunday, and we're out to have a fun day, for it's Saturday tonight".

Conner's popularity spread to Toronto, and he soon got a job playing at the then mecca of country music, the 'Horseshoe Tavern'. By 1969, he had made a few independent singles and a couple of albums, but despite his success in the north, the recordings were going nowhere on a larger scale. Once again at loose ends, Connors ran into nineteen year old Juri Krytuck who was a producer for Dominion Records. Krytuck, in spite of his age, was a sharp business man with a keen eye for Canadian talent with commercial potential. Together, they recorded the 'Bud the Spud' album.

"I told him that if he signed with the company I was with, at least if there was a penny, he'd get it; it was an honest company. The trouble was, I didn't have any money left to record him. But, he said he got $500 saved up, and that could buy six hours of studio time and four hours of mixing, *"Well, we rattled it off, and we didn't have time to take the mistakes out of it, but it didn't matter because there were four hit singles on it"* – Sudbury Saturday Night, Bud the Spud, Luke's Guitar and the Ketchup Song. The album went platinum.

That album successfully launched the recording career of Stompin' Tom Connors. A year later, Tom and Juri formed Boot Records.

"It's Bud the Spud from the bright red mud. Rollin Down the Highway smilin', The spuds are big on the back of Bud's rig, They're from Prince Edward Island."

It can be argued that without Juri, Connors might never have met with the acclaim which was to follow in the next half decade, when, between the years 1972 and 1973, he would sell at the rate of a rock star. In so doing, he would collect six Juno awards as Canada's top country artist.

"While away down in Southern Ontario I never had a nickel or a dime to show. A guy beeped up in an automobile, said d'ya wanna work in the tobacco fields of Tillsonburg, Tillsonburg; my back still aches when I hear that word."

In December 1976, at a point when his records were still selling among the top five country artists, Connors quit. In effect, he went on strike against the Canadian music industry. Connors openly questioned the practice of giving Juno awards to ex-patriot Canadians living and having their basis of operation south of the border, when there were so many deserving artists right in our own backyard. His industry boycott was founded on the firm opinion that Canadian artists were treated like second class citizens. Connors himself suffered from this syndrome in 1973 when he was asked to play second banana to Charlie Pride at the Canadian National Exhibition, and later, as host of his own C.B.C. television programme. He was controlled into presenting American artists over Canadian.
In 1978, despite his political stand, Connors was nominated for a seventh Juno award. In order not to be co-opted by the industry, he refused the nomination. A week later, he returned his previously won six Junos saying: *"I was once proud to receive, but am now ashamed to keep."*

"If it is too much to ask of them for their support in this matter, then I consider that my contribution to the Canadian music industry, thus far, has been pointless."

With these words, one of the truly great spokesmen for Canada, locked himself out of the music industry.

"The music of strangers they play in our homes, and they tell us we don't have songs of our own. They give us no choices and make it quite clear, they play what they want us to hear."

In 1987, Connors ended his self-imposed silence with the release of a new album: 'Stompin' Tom is Back to Assist Canadian Talent'. The album was a political statement responding to a then recent announcement by the Canadian Association of Broadcasters, requesting that Canadian content on radio be diminished to below the standard 30%. Included were extensive liner notes boldly entitled 'An Appeal To All Canadians From Stompin' Tom'. The notes elaborately detailed the purpose behind the release of the album, and provided an explanation for his absence. Notably, of the sixteen titles on the disc, only four are by Connors; the remaining twelve are penned and sung by unknown Canadian artists, which Tom thought worthy of promotion. Although, the album was snubbed by the industry, it solidified a life-long effort by Connors to promote Canadian talent.

"The singer is the voice of the people And his song is the soul of the Land. So singers don't go away, when there are so many words to be said. A Land without song, can't stand very long, when the voice of its people is dead."

Rest assured, Stompin' Tom's voice is not dead, it is very much alive, and with the release of his 1989 album "Fiddle And Song", distributed by Capital, he is building a whole new generation of fans. Most of them have yet to see him perform, and have only heard of the man from their parents, or grandparents, who have passed the legend called Stompin' Tom down to them.

Perhaps, you are one from this era, or perchance, you're older; nonetheless, whatever your age, Stompin' Tom is here at Mariposa to kindle your nationalism anew. Enjoy him on the Mariposa mainstage, Saturday night. ◊

Steve Pritchard, host of RADIO BOOGIE can be heard every Wednesday evening from 10 – 11pm on 88.1 FM, CKLN

ALAN MILLS, MY CANADIAN FOLK HERO

BY BEVERLEY FOX

I must have been about six or seven years old when I first realized that my own Uncle Al was a 'personality'. He was someone who was known outside my own family group. My peers recognized Uncle Al from the radio and his spreading popularity of his music through the school system.

During the years of his Sunday morning radio show – Folk Songs For Young Folks – it was imperative that not one minute be missed. Even throughout my teens, it never dawned on me just how far ranging his activities were, or how well known and respected he was internationally, until 1967's Montreal Exposition. For a one week period during the summer, he played at the Canadian Stage along with the likes of Helene Baillargon and Gordon Lightfoot. As I practically lived at the fair I made it a special point to catch all the shows, me and a whole mess of other people too! When I had severe problems in reaching him backstage after a show, I finally realized that there was more to the man than the concept that an immature teenager allowed.

I am assuming that most of the readers of this article are familiar with the public history of the 'MAN': – he came from a large fairly orthodox Jewish family in Montreal. -

- that at one time, he was a reporter for the Montreal Gazette. -
- that at one time, he was a member of the internationally acclaimed singing group John Goss Singers and his London Singers.
- that at one time, he was involved with Samuel Gesser Enterprises in bringing such quality acts as The Weavers, Theodore Bikel, Pete Seeger, Woody Guthrie and the like, to enrich the City of Montreal.
- that probably his most well-known song – I Know An Old Lady – was based on a poem sent into him at the CBC by Rose Bonne. She wrote the poem. He wrote the music.

To me, he was just the family member who:

- took great delight in sounding out words inversely, so that Yellow Pages would become Wolley Segap.
- took even greater delight in documenting all the typos and misprints in the Montreal Gazette (a monumental task even in those days when there was more than one English language newspaper).
- was the very proud owner (justifiably) of a property located on Lake Memphramagog in the Eastern Townships, just outside the guarded gates of the Hermitage Club. Indeed, this was my particular love and I would go to the world's end for the chance to visit even if only for the day.
- went to the trouble of composing and recording a special song for me on the occasion of my Bat Mitzvah. That record remains one of my treasured possessions today.
- would ensure that at least someone from the family was invited to each of the many concerts in which he was involved, and that each attendee be invited to meet the performer (I can remember sitting on the knee of Theodore Bikel when we were all a lot younger and I was considerably smaller).

I feel that he had two overriding passions in life – collecting and documenting our Canadian History through its music,

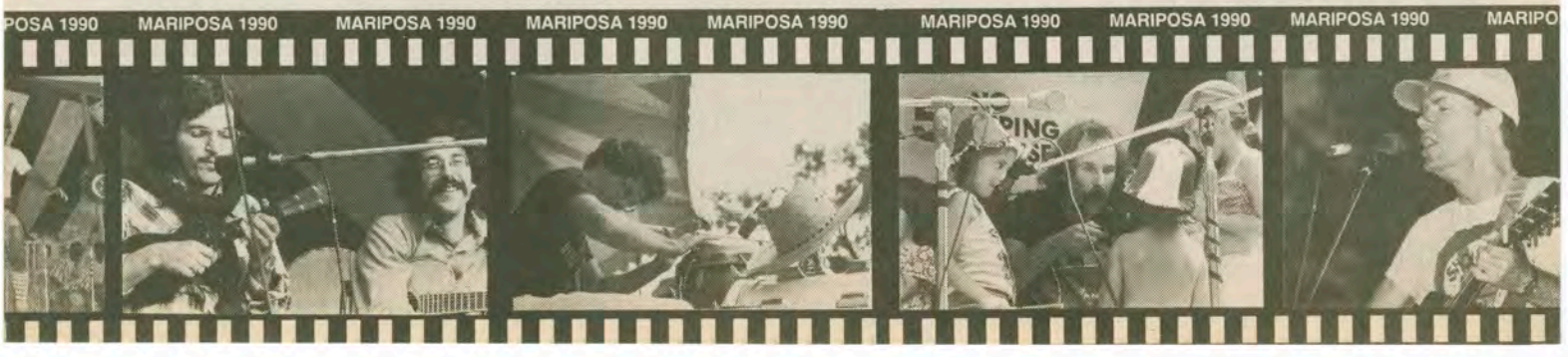
"No... No, a thousand times no." says Beverley to her suitor.

ALAN MILLS
September 1913 – June 1977

and ensuring the continuation of our heritage through the young.

To the first, he eventually amassed a collection of written and recorded material unsurpassed in Canada, detailing our history through song. He went to great lengths to ensure that the information was accurate, and he travelled extensively in order to expand his own knowledge. On his demise, my aunt donated his collection to the National Archives through the auspices of Mr. Tom Kines, and the Jewish Library, on the feeling that he would have wanted the sum of his life's work made available to as many people as possible.

He was frequently on tour throughout Canada and the U.S. visiting different schools, and spreading information of our heritage to the young of both countries. Indeed, he was extremely popular in the southern U.S. He made many enduring friendships with people located in far-flung places. He worked closely with Scholastic Publications Inc., narrating stories on records, such as the Curious George stories, The Magic Fish, and of course, I Know An Old Lady. His prime accompaniest (although



my uncle was a gifted and creative artist; he would be the first to admit that an accomplished guitarist he was not), was Bram Morrison. It gives me a warm feeling to see that Bram is honouring the memory of my uncle by bringing his work to a much wider audience than my uncle ever had. Sharon, Lois & Bram are reworking a lot of the numbers which Uncle Al and Bram did together all those years ago.

His desire to reach out to the younger generation was not confined to his musical work. In one of his many dramatic roles, he played part in a stage production of the Diary of Anne Frank. While this may not have had much bearing on Canadian cultural heritage, it concerned another type of culture. He was just as anxious to solidify his Jewish culture and heritage.

I miss him so much after all of these years. It's hard to lose a loved family member. It's a little bit harder to lose someone as special as he was. I like to think that he lives on through his music and collections. Every time my daughter sings I Know An Old Lady, or There's A Hole In My Bucket with me, he lives.

Mariposa was very important to him in the early years, and he gave a lot of his energy to it. I'd like to think that somewhere he is looking on and gleefully picking up all my typos, and smiling when he sees that all of his work was not for naught; that we have not lost touch with our past, and that learning about it can be entertaining as well as encouraging.

ALAN MILLS DISCOGRAPHY

• FAVOURITE SONGS OF NEWFOUNDLAND, Toronto, BMI Canada 1958 • CANADA'S STORY IN SONG, Folkways, FW 3000, 1960 • FOLK SONGS OF FRENCH CANADA, Folkways FW 6929, 1952 • FOLK SONGS OF NEWFOUNDLAND, Folkways FW 6931, 1953 • FOLK SONGS OF NEWFOUNDLAND, Folkways FW 8771, 1958 • FOLKLORIQUEMENT VOTRE, TOTEM TO 9208 • SONGS OF THE MARITIMES, Folkways FW 6931, 1959 • SONGS, FIDDLE TUNES, AND A FOLKTALE FROM CANADA, Alan Mills and Jean Carignan, Folkways FG 3532, 1961

SMILE FOR THE CAMERA, FOLKS!

Lyric Film and Video is producing a television documentary music special, entitled FOLKWAVES, to celebrate this, the 30th year of the Mariposa Festival. Based on Festival performances, the film will highlight well-known figures as well as reflect the variety of musical genres that are part of today's festival scene. The film will combine concert footage with an exploration of the genesis and evolution of the folk music movement. As the oldest folk festival in Canada, Mariposa has been at the centre of it all. The one-hour special will be broadcast on the CTV Television Network in 1991.

We would like to thank everyone attending the Festival for their cooperation. ◊

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Owen Sound Public Library
824 1st Ave. West
1-519-376-6623

I KNOW AN OLD LADY

I know an old lady who swallowed a fly
I don't know why she swallowed a fly!
I guess she'll die!
I know an old lady who swallowed a spider
That wriggled and wriggled and tickled inside her.
She swallowed the spider to catch the fly,
But I don't know why she swallowed the fly!
I guess she'll die!
I know an old lady who swallowed a bird.
Now how absurd, to swallow a bird
She swallowed the bird to catch the spider
That wriggled and wriggled and tickled inside her.
She swallowed the spider to catch the fly,
But I don't know why she swallowed the fly!
I guess she'll die!
I know an old lady who swallowed a cat.
Imagine that! She swallowed a cat
She swallowed the cat to catch the bird.
She swallowed the bird to catch the spider
That wriggled and wriggled and tickled inside her.
She swallowed the spider to catch the fly,
But I don't know why she swallowed the fly!
I guess she'll die!
I know an old lady who swallowed a dog.
My, what a hog to swallow a dog!
She swallowed the dog to catch the cat.
She swallowed the cat to catch the bird.
She swallowed the bird to catch the spider
That wriggled and wriggled and tickled inside her.
She swallowed the spider to catch the fly,
But I don't know why she swallowed the fly!
I guess she'll die!
I know an old lady who swallowed a goat.
Just opened her throat , and in walked the goat!
She swallowed the goat to catch the dog.
She swallowed the dog to catch the cat.
She swallowed the cat to catch the bird.
She swallowed the bird to catch the spider
That wriggled and wriggled and tickled inside her.
She swallowed the spider to catch the fly,
But I don't know shy she swallowed the fly!
I guess she'll die!
I know an old lady who swallowed a cow.
I don't know how she swallowed a cow!
She swallowed the cow to catch the goat.
She swallowed the goat to catch the dog.
She swallowed the dog to catch the cat.
She swallowed the cat to catch the bird.
She swallowed the bird to catch the spider
That wriggle and wriggled and tickled inside her.
She swallowed the spider to catch the fly,
But I don't know why she swallowed the fly!
I guess she'll die!
I know an old lady who swallowed a HORSE!
She's dead, OF COURSE!

Words by Ruth Bonne Music by Alan Mills

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NICK LAIDLAW – IN MEMORIUM

by Marie-Lynn Hammond *The following is based on a piece that was aired on CBC-Radio's Musical Friends, February 1990*

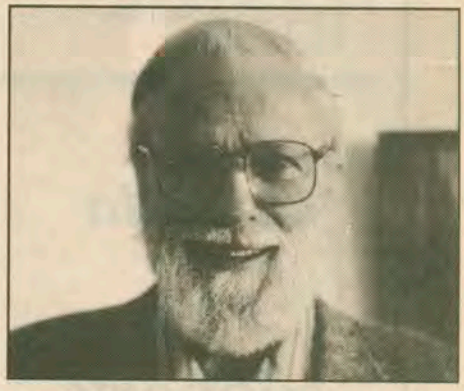
Nick Laidlaw, a dear friend of mine, died this past February. And the world, this business-driven, money-driven world, is a poorer place without him, because he was part of a vanishing breed. You see, one of the roles he played in my life and the life of many others was that of patron of the arts, or benefactor, or angel, as they say in showbiz. But except for maybe 'angel', those works don't really describe who he was or how he did what he did.

Now I don't mean to imply that he was an angelic sort of person, although when I met him 18 years ago I thought he looked like a cross between God and Santa Claus – tall, paunchy with flowing white locks and beard and a wide warm smile. There were differences though. First, he had a sense of humour that became more devilish the older he got. Also, unlike God or Santa, Nick wore three watches on his wrist and carried an antique brass ear trumpet when his hearing started to go. After someone stole the trumpet, his accessory of choice became a Walkman. When conversations became too difficult to hear, or I suspect, too boring, he'd simply put on the headphones and tune into CBC.

In other words, he was eccentric. He was also a millionaire, though I think a reluctant one. The scion of a wealthy Toronto family, Nick, sensitive soul that he was, chose to become a child psychologist rather than enter the family business. And he was absolutely passionate about music. Jazz was his first love, but when he heard my group, Stringband, he was genuinely taken with us, even though back then we were raw and unpolished and our folky sound was new to his ears. Soon Nick was a fixture at all our gigs, cheering us on like a surrogate father.

He also helped us financially, by paying for a demo tape which became our first album, Canadian Sunset. We put it out ourselves and called our label Nick Records. He was immensely tickled. We tried to pay him back but he wouldn't let us. Then he invested in our second album. Record companies passed on it, too Canadian, too folky, they said, so we pressed it ourselves again. Like it or not, we were going it alone – except that is, for Nick's support. Years later, people called us pioneers of the independent record scene – a nice thought, but we really didn't have any choice. At times it was hellishly difficult, and now, 75,000 records later, I wonder what would have happened if Nick hadn't been there. Maybe we'd have given up halfway. Maybe we'd have compromised the music. Maybe I'd have gotten a job in an office and never made my solo albums in which Nick had also invested. And maybe I'd never have written my play, or ended up with a CBC Canadian music show.

Over the years, Nick, through the Laidlaw Foundation (which his father had established), saw to it that festivals like Mariposa received generous donations. He also personally helped other musicians and artists, including young painters and filmmakers. Canadian Brigitte Berman, who won an Oscar for her documentary on Artie Shaw, says she couldn't have done it without Nick's financial input. But even more important she says, was his emotional support and enthusiasm. I agree. I've never met anyone who rejoiced so much in other people's creativity as Nick. Every new song I wrote was to him a cause for wonder and celebration. Music absolutely transported him. I can still see him sitting close to the stage, eyes closed,



listening intently with all his heart and soul. Often, he took me to hear the jazz greats who'd thrilled him in his youth – artists like Lena Horne, Peggy Lee, and Ella. I in turn introduced him to a host of younger performers, both folk and jazz – people like Stan Rogers, Ferron, Jane Fair, Jane Burnett, and others.

Nick once told me that when he was in the prisoner of war camps during World War II, he tried to learn the trumpet but regretfully never got the hang of it. Now I've been thinking, if there really is a heaven, at least a heaven for Nick, then there's got to be music there – not just angelic choirs, but a truly hot big band with a dynamite singer. And in this heaven, Nick knows how to play the trumpet, and the band gets him up onstage for a solo and he closes his eyes and he wails away like Miles or Dizzy or Bix. That would be heaven to Nick, not just to listen to music, but to make it. Then I think, he did make music, and still is, whether it's on canvas, or celluloid, or notes in the air. Nick made music through us, the people he helped and loved. In this era of hard-nosed greed and corporate profiteering, where the arts are increasingly frowned on as a self-indulgent frill, he lives on through his generosity. As long as we keep making music, so will Nick. ◊

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FOLK FESTIVALS I HAVE KNOWN by Edith Fowke

Edith Fowke, internationally known folklorist, born in Lumsden, Saskatchewan, was educated at the University of Saskatchewan, and then moved to Toronto. She produced many folk song programmes for the CBC, and collected many Ontario folk songs. Edith joined the English Department of York University in 1971, becoming Professor Emeritus in 1984. She received honorary degrees at the universities of Brock, Trent, York, and Regina, is a Fellow of the American Folklore Society and of the Royal Society of Canada and was appointed a member of the Order of Canada. She has written or edited some twenty books and many magazine articles, produced a number of records, and contributed tapes to the National Museum and the Library of Congress. She was a founding member of the Canadian Folk Music Society and is editor of the Canadian Folk Music Journal. 'Remembering Folk Festivals by Edith Fowke'.

I think I was at every one of the first twenty five Mariposa Folk Festivals, following them from Orillia to the Maple Leaf Ball Park in Toronto, then to Innis Lake, Olympia Island, Centre Island, and then to Barrie. I haven't attended the last three, they've had very few of the kind of singers I like to hear. My memories of festivals are bound up with the singers I enjoyed, many of whom have become my friends. In the early Mariposa days, when Estelle Klein was artistic director, I could listen to traditional singers like Jean Ritchie, Elizabeth Cotton, Norman Kennedy, Bessie Jones, Larry Older, Sarah Ogan Gunning, Baxter Wareham, Mac Masters, Joe and Pat Byrne, and many others. Occasionally I introduced some of the Ontario singers I'd discovered.

To the first festival I brought O. J. Abbott, then eighty nine, whose songs are now being sung in folk clubs all over Britain, half a dozen singers have recorded 'The Plains of Waterloo,' and two have issued records titled 'By the Hush' after another of his songs. In other years I introduced Tom Brandon whose Folk Legacy record received high praise from American Folklorists, and Mary Towns, the first singer I found when I started looking for traditional songs in Ontario. I also enjoyed hearing many modern singers who sang folk songs: British and Irish singers like Enoch Kent, Margaret Bennett Knight, Ewan McColl, Owen McBride, and Frankie Armstrong; Americans like Pete Seeger, Oscar Brand, Sam Hinton, and the Beers: and Canadians like Stewart Cameron, Mary Jane and Winston Young, and Ian and Sylvia, who originally sang folk songs. I was delighted when Sara Grey sang 'The Banks of Ero' which I had collected, and which she later introduced into the British folk clubs, and I remember also an early festival when Tom Kines led the assembled singers in another song I'd found: 'The Poor Little Girls of Ontario.' I also enjoyed some singers whose own songs were strongly influenced by tradition: Tom Paxton, Stan Rogers, and my friend Vera Johnson whose 'Housewife's Lament' I consider the best modern song using a folk pattern.

Another aspect I liked was the emphasis on crafts. One year I was delighted to find that Bill Reid, now famous for his carvings and sculptures, was there illustrating his handicrafts. I had known him well when he worked for the CBC and was the first announcer on my Folk Song Time programme. I used to drive down to the Newport Festival where I got to know more singers. I remember particularly the year Pete Seeger brought O. J. Abbott to Newport and accompanied him as he sang 'The Barley Grain for Me.' I was there the year Bob Dylan brought in electronic equipment and saw Pete Seeger's dismay at what he felt was a betrayal of folk music. Another memory is of Theodore Bikel, the most thoroughly international singer I know. Theo got me into the area closed to all except singers and their relatives by claiming me as a cousin, and henceforth addressed me as Cousin Edith. British folk festivals are much more to my taste than any on this continent. The Loughborough Festival, arranged by the English Folk Dance and Song Society, was beautifully traditional. At it, in various years, I heard the Stewarts of Blairgowrie, Margaret Barry, Davy Stewart, Fred Jordan, Packie Byrne, the Watersons, Johnny Doughty, Ray Fisher, and hosts of other fine traditional singers. I also heard many good revival singers like Martin Carthy, Nic Jones, and Bob Davenport, and sat in on workshops by Ewan McColl, Bert Lloyd, and Stan Hugill. I was delighted when Tom Gilfellon of the High Level Ranters sang Mr. Abbott's 'The Plains of Waterloo' his record of it had been chosen as the best folksong record of that year. Another highlight was Frankie Armstrong singing Peggy Seeger's 'I'm Gonna Be an Engineer,' my favorite of all the feminist songs. It was there that I met Mike Yates, now a dear friend with whom I stay on my visits to Britain. Mike, a London detective, has an amazing knowledge of folk

songs and has made many records of songs he has collected.

More recently I've gone down to a beautiful seaside village in Cornwall for the Sidmouth International Festival, a huge week long celebration which featured many great traditional singers and storytellers. I had not previously heard Duncan Williamson who has a remarkable fund of tales and ballads. I was amused at the first session when he came and sang 'Captain Wedderburn's Courtship' directly to me probably because he recognized my enthusiasm for his songs. Other outstanding singers I got to know there were Betty and Dave Campbell, parents of the more famous Alex Campbell, who were lovely traditional singers. I remember also a noon sing-around in a pub when an Irish singer sang Mr. Abbott's very Irish song about Daniel O'Connell which he had got from someone who learned it from Mr. Abbott's record. I've also pilgrimaged several times to the tiny village of Auchternuchty in Scotland. Theirs is a small festival but amazingly rich in traditional singing, storytelling, dancing, and playing. The first time I went there I shared a bus from Edinburgh with Willie Scott, the famous shepherd singer, then 84, who died recently. Last year I was delighted to find Hamish Henderson's great 'Freedom Come All Ye,' which I consider the finest song of this century, has practically become the Scottish national anthem it was sung at least half a dozen times that weekend, and it closed the festival, with all the singers and the audience joining in. I remember with pleasure the celidh at Duncan Williamson's home when I persuaded Hamish to sing it for me, and also his 'The D-Day Dodgers,' the best song to come out of World War II. Those were two great festivals and I hope to get back to them again. ◊

TWO FAVOURITE FOLKSINGERS by Edith Fowke

ALAN MILLS (1913-1977) Alan Mills (born Albert Miller) was very important to me as a collaborator and friend. When I started "*Folk Song Time*" in 1950 he was already a CBC performer with his programme *"Folks Songs for Young Folk"* which ran from 1947 to 1952. He wrote to congratulate me on some of my early programmes, and that led to a lively correspondence about Canadian songs. Soon we began collaborating on the radio series for which I wrote the scripts and Alan narrated and sang the songs. In 1956 we prepared thirteen quarter-hour programmes titled *"The Song History of Canada,"* and the next year condensed the series into four programmes for CBC's International Service Transcriptions. In 1958 we presented a slightly different version of the historical songs for the CBC School Broadcasts under the title of *"Come All Ye Bold Canadians."* Meanwhile we had persuaded Moses Asch to issue a Folkways record titled *"O Canada: A History in Song"* which the New York Times chose as one of the hundred best records of 1956. Then we went on to prepare the book *Canada's Story in Song* which Gage published in 1960, and Folkways then issued a two-record set using that title. We had done thirteen half-hour programmes of *"Songs of the Sea"* which also led to a Folkways record. When it was listed as one of the hundred best records of 1957 Alan sent me the clipping with the note: " Well, what-d'ye-know? We've done it again!" Then in 1957 we had a series of thirteen half-hour programmes titled *"Ride with the Sun"* – folktales drawn from thirteen different countries around the world.Alan worked as a journalist in Montreal from 1929 until he started *"Folk Songs for Young Folk"* in 1947. By that time he had toured with the John Goss Singers, and sang in a couple of operas in Montreal. When *"Folk Songs for Young Folk"* ended he continued to sing on the CBC in *"Songs de Chez Nous"* with Helene Baillargeon, and he made several records of French-Canadian songs with her. He toured Europe and gave many concerts throughout North America, often accompanied by Quebec's famous fiddler Jean Carignan. During those American concerts he frequently sang a children's ditty I'd collected called *"Going Over the Sea";* as a result several American publishers used it in their school music books. Alan made over thirty records, often accompanied by guitarist Gilbert "Buck" Lacombe. When he recorded *"I Know an Old Lady Who Swallowed a Fly"* it became very popular, and when I sent it to Burl Ives he also recorded it. Alan was an actor as well as a singer and appeared in many English and French radio plays, including a series of legal dramas on which he played the judge. His gruff-sounding voice and strong interpretations made him particularly effective on the air.Alan was the only professional singer who concentrated on Canadian Folk songs and he did a great deal to make them better known not only in Canada but also in the United States and Europe. His contribution to Canadian folklore was recognized when he was appointed a member of the Order of Canada in 1974. Shortly after that he developed the cancer that killed him.

ED McCURDY (b.1919)The other folksinger who appeared on the CBC during the 1940s and '50s was Ed McCurdy (originally Ed Potts). He was born in Pennsylvania and worked in American Vaudeville and radio before moving to Vancouver in 1945. There he had a CBC radio programme called *"Ed McCurdy Sings."* Then he moved to Toronto where he appeared on other radio shows and for a time had a TV children's programme called *"Ed's Place."*

When "Folk Song Time" started in 1950 I got to know Ed and saw quite a bit of him while he lived in Toronto. He began making records including one titled *"Folksongs of the Canadian Maritimes and Newfoundland"* which I used on my show, and as Canadian folksingers were rare, I went to hear him whenever he was performing. In 1954 he returned to the States to live, and I visited him and his wife Beverley in New York occasionally. He continued to perform in Canada on radio, in coffee houses, and at festivals during the folk boom of the 1960s.

Ed became one of the most recorded folksingers in North America, making records for such New York companies as Elektra, Tradition, Prestige, and Folkways. Unlike Alan Mills who sang mostly Canadian songs, Ed had a more varied repertoire drawn from the vast stock of British and American songs. Some of his records were *"Songs of a Bold Balladeer, "Songs of the Old West," "Bar-room Ballads," "The Legend of Robin Hood,"* and *"Blood, Booze 'n' Bones."* He also made a series titled, *"When Dalliance was in Flower"* somewhat bawdy songs drawn largely from Thomas D'Urfey's *"Wit and Mirth"*, or *" Songs to Purge Melancholy."*

He liked to compose songs, and one of them, *"The Strangest Dream,"* became quite famous. It has been sung by many singers, and has become almost an official anthem of the peace movement:

Last night I had the strangest dream
I'd never dreamed before.
I dreamed the world had all agreed
To put an end to war.

For some years Ed was ill and did little singing. Then in the early 1980s he moved to Halifax and began performing again. I renewed my friendship with him in St. John's when he came to sing for the Canadian Folk Music Society at its annual meeting in 1984. I also visited him in his home in Halifax when I was there to give a lecture in 1986. I found that he had become an artist, but all he would paint were rather odd looking birds. I have a small collection of these distinctive bird pictures. I also have a large collection of Ed's records and a cassette tape he gave me on my last visit with him. He phones me occasionally, and in the summer of 1989 he told me about his plan to organize a Nova Scotia folk festival of traditional songs.

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THE CASE OF THE MISSING MR. L

From the files of the F.D.A. (Folk Detective Agency)
With apologies to D. Hammett and A.L. Webber

It was a hot, slow day at the F.D.A. There hadn't been an interesting case in months, and I was seriously considering that nightschool accounting course staring up at me from the empty matchbook on my desk. I heard a knock on my door and quickly tried to look busy. Foregoing the pleasantries, she came right to the point.

"I'm from the Festival, and I want you to locate a missing S.S." (I immediately recognized the secret code for singer/songwriter) *"Who is it?"* I asked. She leaned across my desk, checked for bugging devices, and whispered, *"L".*

My heart sung with Canadian pride at the mere mention of His initial. *"How long has he been missing?"* I asked. *"Thirty years."* she replied. *"And no-one's seen him since then?" "Oh, yes,"* she said, *"he's not hard to find, most of the year. It's just around June and July that he disappears." "So, you want me to find out where he goes during the Big Festival every year?" "Exactly, there's a special bonus in it for you."* My eyes widened with anticipation. *"We'll give you the collected works of Suzanne Vega! ... on C.D.! !"* My heart sank. I was hoping for something like an all expense paid trip to the birthplace of Michael Cooney, or Stompin' Tom's autograph, but I hid my disappointment and accepted the case.

Where to start? Well, naturally, all folk detectives have their secret sources, so I got on the blower and called up mine, Deep Thumbpick. *"Whaddaya know about Big L?"* I asked, after giving the password – *"ethnicity"*. D.T. pondered a moment. *"That's a tough one, Rick,"* he said, *"he's pretty intense about privacy, but the street scuttlebut says that he makes sure he's in Morocco during The Festival. Been doin' that for almost thirty years, they say." "What's he got against The Fest"*, I asked, *"any deep, dark secrets?" "No-one knows for sure,"* D.T. replied, *"but, I once heard a rumour about him visiting The Festival disguised as Bob Dylan, just to check things out. So, he must have some interest." "Did anyone recognize him?"* I asked. *"Well, he almost got away with it, 'til someone spotted the yarmulke and crucifix in his guitar case, and, as everyone knows, Dylan was a Buddhist that year! Sorry, I can't help you any more,"* D.T. concluded, *"but you might try this address. This guy's been around forever."*

The address belonged to Blind Willie Orwontie, King of the Mississauga Delta Blues, whose recording career went back to nineteen twenty-one, when he released the prophetic 'Meech Lake Done Gone Dry Blues' on the Flo-Ways Label. Blind Willie, looking at least a hundred and twenty years old, tugged at his white beard, spat tobacco juice into an empty Perrier bottle, and remembered, *"That boy could sing a song, sure enough! Had a little ditty called "Pete the Piddlin' Pup' that might have offended some of those anti-smut-in-folk-music people, and when they found out he used to dance on Country Hoedown! Well... if they asked him to play it would only be a matter of time before they'd have Tommy Hunter, Cousin Clem, maybe even Knowlton Nash readin' poetry! 'Cause, don't forget son, even them Morris Dancers was seen as pretty radical in them days... what with all them bells and sticks."*

I turned and left. The puzzle was filling in. When I got back to my office a sinister package was awaiting me. Inside, a box of Martin Light Guauge strings was a note that read, "If *you really want to solve the mystery of L. go to the corner of Shuter and Victoria Streets and wait!"*

I was there before you could say, *"What was Via Rail, Daddy?"* I stood beside an ominous, large, red brick building plastered with posters advertising musical events of days gone by. And sure enough, his name was everywhere. So, he did spend a week every year inside this ghostly palace. The grafitti on the wall was fascinating – *Zamfir is a synthesizer! Roy Thompson can't play a note! Flohil for Prime Minister!* I was about to wander off when suddenly a small door opened, and a hand reached out, grabbing me by the arm and pulling me forcefully inside. I was immediately blindfolded and led down a series of ricketty staircases and through countless damp passageways. Finally, after what seemed like hours, the blindfold was removed and I found myself in a huge underground grotto, lit by thousands of candles. I blinked and made out a shadowy figure in the distance. He was sitting in a small boat in the middle of this underground lake, cradling a red gibson twelve string in his muscular hands. I didn't recognize him with the partial Brian Mulroney mask covering his face, but the voice was unmistakable. *"Hear ya been lookin' for me, boy."* he intoned in that world.famous baritone. *"Your fans! They love you! They want you at the The Festival!"* I cried. *"That's what you get for lovin' me."* he replied in the key of A. *"But, will you ever play there again?"* His reply was terse, *"I'm not sayin'". "Will we ever know the answer to this mystery?"* I blurted. *"If you could read my mind."* came the now expected

answer. *"But think of all the perks"*, I countered, *"Joan Baez said you could use her fleet of limos, and her suite of hotel rooms in Barrie is still available, and paid for!" "Did she mention my name?"* he interrupted. *"Well, not exactly,"* I said *"but look, we'll do anything to get you up there, even put out a contract on the guy that wrote that book about you!"* For a moment I thought he was weakening, but, suddenly, using his guitar as a paddle, he steered the boat away from me and disappeared into the blackness. I caught the name of his craft briefly, the Ellen Fitzgerald, or something like that.

I was once again blindfolded and roughly escorted to the door and out into the early morning rain, a sadder, wiser detective. Would we ever really know the answer? Later, as I hoisted a Molson's brew to my lips, I thought, *"just like the Leafs, maybe next year!"*

RICK'S RIDICULOUSLY BRIEF BIO

Rick Fielding hails from Montreal and became interested in folk music after hearing Alan Mills and Ed McCurdy on CBC Radio. After moving to Toronto, he worked as a commercial artist and freelance political cartoonist, but soon decided to throw away 'all chance for a normal life' and has been a professional musician ever since. Recently he has become interested in leather work and now spends much of his time designing and handcrafting custom instrument cases and accessories. Rick can be heard weekly as host of Acoustic Workshop, Mondays at 11pm on CIUT-FM 89.5 ◊

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GRACE AND INTEGRITY THOUGHTS AND COVERSATION WITH ESTELLE KLEIN

Estelle Klein is now a freelance director/consultant/programmer for arts and performance related events. She recently completed a study of ethnocultural communities for the Harbourfront organization and was an adviser to its WOMAD Festival. Her work includes evens at the Ontario Science Centre as well as with grass roots groups in Toronto. All serve to reinforce her strong sense of committment to the community in which she lives and the belief that all events which occur in this environment must be rooted to the people who form it.

Estelle Klein was a key figure in the Mariposa Folk Foundation until 1980. For most of that time she was Artistic Director of the festival and the foundation's other public activities. This meant a close association in the development of Mariposa's school programmes as well as its workshop and concert activities. Administration was always a part of her Mariposa life – she did not feel that one could or should separate artistic concerns from the day-to-day operations of the organization. Her leadership role helped to direct and form what is currently a highly respected musical organization which sponsors performances throughout the year. The annual Festival grew creatively under her direction. Mariposa programme and format innovations played a significant role in the development of other such gatherings throughout North America.

The following is an amalgam of Sandy Moffat's conversation with Estelle Klein and excerpts from past written and taped material. It includes her written response to Sandy's questions.

Mariposa Notes – Volume 1, November 1, 1981 – excerpts from an article by Kathy Sinclair: –

"She also gave the name 'Mariposa' an aura of grace and integrity that continues to emanate from its philosophy, its Board of Directors, its hospitality, volunteers and performers... She has an eye for new talent and a perception of the needs and foibles of established performers, an astute business sense, a telephone ear capable of psychological insights and a highly innovative sense of drama in the organization of workshops. All of these only serve to conjure up more and more activities that were included in her job."

Estelle re-read the 'Notes' and remembers her reaction at the time.

"It seemed like an obituary but I knew the intent was genuine and I was grateful for the recognition of years of hard work. "The existence of an 'aura' that would continue to emanate from others was a hopeful rosy assessment but I doubted its longevity even if it did exist. I thought it was common courtesy and common sense. These are not necessarily universal traits."

MARIPOSA: What prompts someone to be an artistic director?

ESTELLE: I can only speak of my own experience although one could say a certain degree of madness is common to the species. There was no conscious plan. An early passive interest in folk grew to involvement in organizing folk events and activities prior to Mariposa, through workshop planning and coordination in its early years, to acceptance of the role in 1964. By then I was captivated by the idea of sharing with audiences the broad world that is folk.

Recently Mariposa's founder, Ruth Jones McVeigh, expressed her concern of the fact that I had broadened Mariposa from a strictly Canadian festival. This surprised me because early festivals were limited in size and scope for what I perceived to be logical reasons and it was after all, a beginning. Although there was definitely a Canadian flavour, the truth is that a significant number of songs heard were of American or other origin - that's what most popular Canadian performers did at the time. Had it been a festival of only Canadian traditional perfomers or one devoted to totally Canadian material, I would have looked at it differently. You can term these artistic judgements, I suppose. That means you take the responsibility for your actions – flak as well as compliments. The short answer to your question is that becoming an artistic director gives one the power to shape an event using ideas to the best of one's ability from conceptualization to finished product. It is more than just hiring people. It can be very satisfying.

M: Speaking of ideas, how did the festival format develop? You are probably, most responsible for establishing the Mariposa format.

E: The present format is not the one I worked with in my last artistic direction for Mariposa. I believe, what exists now is a reversion to earlier festivals and it appears to be similar to many other current festivals. That is, the emphasis is on evening concerts with some daytime activities loosely termed workshops. In 1969, the Mariposa Board approved the idea of a daytime festival (there had only been evening concerts previous to that year). This was generally thought to be a reaction to crowd problems at the '68 festival. Perhaps these were a triggering factor for me but there were other significant reasons. It seemed somehow in keeping with 'folk' to allow more interaction with the audience than was possible at evening concerts where distance and lights are a barrier.

I liked the idea of performers actually seeing their audience and the audience being closer to the various stages. Far broader programming possibilities exist when you can put different types of people together to relate in a more human fashion. The interaction that results from combinations of different ages, cultures, musical styles and personalities, remains very exciting to me. I believe it is possible to educate, even if subliminally, by exposing people to all of these differences. It is my small stand against the world of homo-genization and market-driven 'culture'.

Evening concerts can be exciting and they also have a place (and here they are back at Mariposa) but they remain the least challenging of programme possibilities for me. I am not comfortable with the frequent stratification of good but lesser known performers, which is dictated by the needs of the large night concert format.

M: What is a folk song?

E: This appears to be a matter of personal definition these days with some of us forgetting that there is a valid academic side that involves many learned people in life-long work. I am not prepared to discount this just as I am not about to discount learned opinions in many areas of current thought. However one must have the freedom to question accepted views and to affect change. Please recognize that I am not a folklorist or scholar and in speaking of folksong, here I am generally referring to the words although the musical side is of great interest.

Current technology may condense the process of change and movement through time and space(academic hallmarks of folksong) but durabilty remains a factor. I believe the human aspect still prevails – people do change songs, often unconsciously and they respond to and retain those which deal with the commonalities of their experience. Songs about the realities of life, eg. birth, death, love, unhappiness, homeland, war, protest and those that spring from occupations and pleasures, capture people's hearts. There is a response to a reality that is usually absent in much 'pop' music. The good contemporary songwriter in a folk style has usually absorbed some essence from the past. In this way he or she continues a tradition that may later be judged as folk by academics but is of no major concern to the average listener.

A festival programmer can make choices related to the recognition of that folk element – or not – according to the dictates of the event. I happen to believe 'folk' has special qualities beyond the stereotypes perpetuated by the media. Those stereotypes have discouraged some of us from showing honest appreciation for a valid part of our existence .

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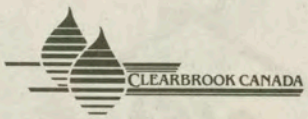

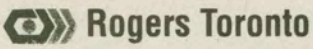

Anticipating your Post-Festival Depression....

You may need a folk-fix in the near future and you will be glad that Mariposa is a year 'round folk phenomenon. It's okay to indulge yourself this week-end but rest assured that later, when you need us, we'll be there all year long with concerts, programmes and events. Why? Because we've been delivering since 1961 and we're getting good at it. We could get better with your help. Mariposa is people – volunteers, members, staff, artists and a board of directors – all working throughout the year to produce and provide for The Folk Taste. You should get involved. You'll relish it!

You'll also enjoy:

- Free subscription the **The Mariposa Notes**, an informative and entertaining newsletter about Mariposa , folk arts and the folk community at large.
- Up to 20% discount on festival admission and concert tickets featuring the best of traditional and contemporary folk fare.
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- A vote and a voice at the Annual General Meeting.
- Advance notice on all events.
- A Tax Receipt for all contributions over $30.
- Mariposa Rainbow music programming which include crafts and cooperative games and fun for all the family.

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Patron: Supporting Membership Benefits and Free Admission to Members' Events.

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Life: Sustaining Membership benefits (Festival VIP Passes for The Year Joined), Personal Memento of Life Membership. (All Monies to the Mariposa Endowment Fund)

Association: Regular Membership Benefits for 2, Listing in Festival Programme and Referral Service.

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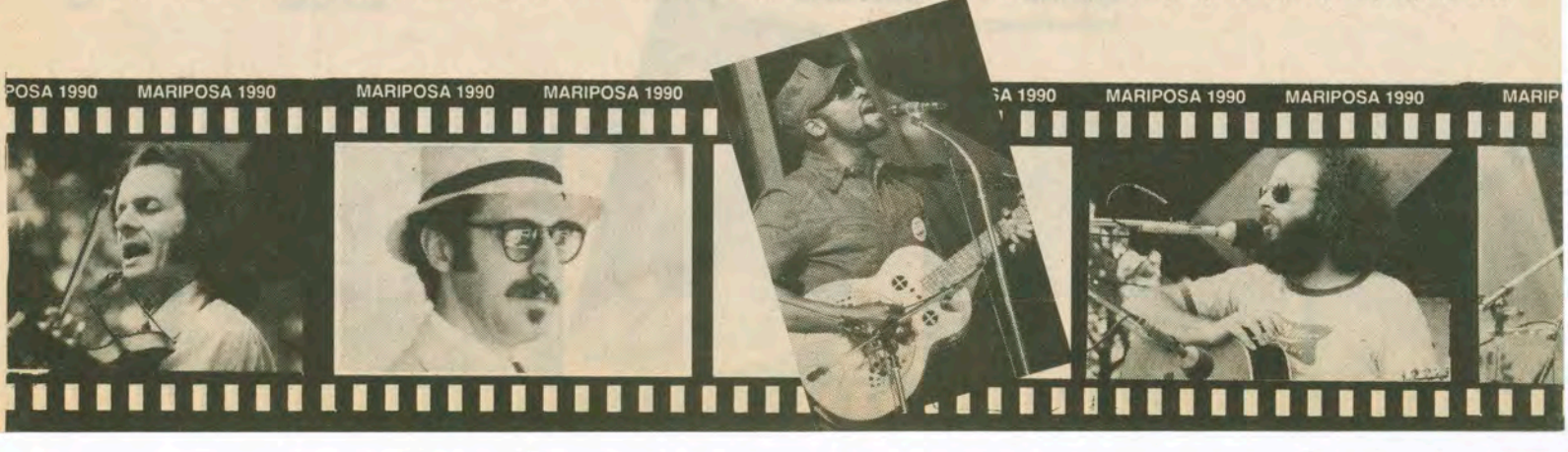

DISCOGRAPHY

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GAYLE ACKROYD
Don't Mess Up A Good Thing — REBF

BREAN DERG MUC
Brean Derg Muc — Independent

BRENDA BAKER
Brenda Baker — Independent

BELL & SHORE
Little Movies — Flying Fish
L-Ranko Motel — ROM

WILLIE P. BENNETT
Tryin' To Start Out Clean — Woodshed
Hobo's Taunt — Prosperity
Blackie And The Rodent King — Prosperity
The Lucky One — Duke St.

CINDY LEE BERRYHILL
Who's Gonna Save The World — Rhino
Naked Movie Star — Rhino

KIM AND JERRY BRODY
Family Pie — K & J.B.
Simple Magic — Kid's Records
Out of This World — K & J.B.

CELTIC GALES
Celtic Gales II — Independent

PETER CASE
Peter Case — Geffen
The Man With The Blue Post Modern Fragmented Neo-Traditional Guitar — Geffen

STOMPIN' TOM CONNORS
Bud The Spud — Capitol
Stompin' Tom Connors And The Moon Man Newfie — Capitol
My Stompin' Grounds — Capitol
The North Atlantic Squadron — Capitol
Stompin' Tom At The Gumboot Cloggeroo — Capitol
Northlands Zone — Capitol
Stompin' Tom Connors On Tragedy Trail — Capitol
Merry Christmas Everybody — Capitol
Stompin' Tom Connors Meets Big Joe Mufferaw — Capitol
'Live' At The Horseshoe — Capitol
Stompin' Tom And The Hockey Song — Capitol
To It And At It — Capitol
Stompin' Tom Meets 'Muk Tuk' Annie — Capitol
The Unpopular Stompin' Tom — Capitol
Fiddle & Song — Capitol
A Proud Canadian — Atlantis

DIXIE HUMMINGBIRDS
In These Changing Times — MCA
Christian Testimonial — MCA
The Best Of The Dixie Hummingbirds — MCA

KATHRYN EVE
CFNY Modern Rock '89 — 1 cut

JACK GRUNSKY
Imaginary Window — Dandelion Records

BUDDY GUY
This Is Buddy Guy! — Vanguard
Stone Crazy — Alligator
Live At The Checkerboard Lounge — JSP
Left My Blues In San Francisco — Chess
Hold That Plane! — Vanguard
A Man And The Blues — Vanguard

BUDDY GUY WITH JUNIOR WELLS
Drinkin' TNT 'N' Smokin' Dynamite — Blind Pig
Original Blues Brothers Live — Intermedia

HARD ROCK MINERS
City Hillbilly — HRM

EMILY LOU HARRIS
Angel Band — Warner Brothers
Blue Kentucky Girl — Warner Brothers
Cimarron — Warner Brothers
Elite Hotel — Reprise
Last Date — Warner Brothers
Light Of The Stable — Warner Brothers
Luxury Liner — Warner Brothers
Pieces Of The Sky — Warner Brothers
Profile: The Best Of — Warner Brothers
Quarter Moon In A Ten-Cent Town — Warner Brothers
Roses In The Sun — Warner Brothers
Thirteen — Warner Brothers
Trio — Warner Brothers
White Shoes — Warner Brothers
Bluebird — Reprise

JACKSON DELTA
Delta Sunrise — Independent
Acoustic Blues — Independent

GORDIE JOHNSON/BIRD STAFFORD
Sly Dogs And The Bird — Independent Cassette

JOE KING
Joe King Vol. 1 — Rainbow Records
Joe King Vol. 2 — Rainbow Records
L'Acadia 375 — Rainbow Records
More Traditional Country — Rainbow Records
Years Gone By — Rainbow Records
Again, More Traditional Country — Rainbow Records

FRED KOLLER
American Children — Alcazam
The Night Before — Alcazar
Night Of The Living Fred — Alcazar

TEX KONIG
Konigablende — Music Cellar: Tex

DANIEL LANOIS
Acadia '89 — Opal/Warner Bros.

LESLIE SPIT TREEO
(soon to be released) — Capitol

MALATHINI
The Lion Of Soweto — Earth Works/Virgin

MALATHINI AND THE MAHOTELLA QUEENS
Paris-Soweto Urban Africa

DOUG MCARTHUR
Doug McArthur With Garnet Rogers — Snowgoose
Letters From The Coast — Independent
Change Of Face — Independent

ED MCCURDY
The Best Of Ed McCurdy — Tradition/Everest
Songs Of The West — Tradition/Everest
Treasure Chest Of American Folksongs — Electra
Black Blood 'N Bones — Electra
Homeward Bound — Prestige

MERMAID CAFE
Mermaid Cafe — Independent Cassette

RAY MONTFORD
On The Borderline — Night Owl

NASHVILLE BLUEGRASS BAND
My Native Home — Rounder
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Llaki Huayrapi — Truly Fine

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Rainbow Woman Heritage Music Children's Heritage Music — Africaville — MCWIC
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THE O'KANES
The O'Kanes — Columbia
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UTAH PHILLIPS
All Used Up: A Scrapbook — Philo
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We Have Fed You All A Thousand Years — Philo

UTAH PHILLIPS, HAPPY TRAUM, PETER ALSOP & DAN CROW
Silly Songs — Sierra

DAVID REA
Slewfoot — Columbia/Windfall
By The Grace Of God — Capitol
Maverick Child — Capitol
Feelin' Good — Canadian River

RED GRAMMAR
Teaching Peace — Smilin' At Cha
Can You Sound Just Like Me (Aug./90) — Smilin' At Cha

JONATHAN RICHMAN
Back In Your Life — Rhino
The Beserkley Years: The Best Of Jonathan Richman And The Modern Lovers — Rhino
Jonathan Richman And The Modern Lovers — Rounder
Modern Lovers Live — Rhino
Rock 'n Roll With The Modern Lovers — Rhino
Jonathan Richman — Rounder

CHARLIE ROBY
Charlie Roby — Independent Cassette
Water And Stone — Independent Cassette

BUFFY SAINTE-MARIE
Best Of Vanguard The Best Of Buffy Sainte-Marie — Vanguard

RON SEXSMITH
Ron Sexsmith — Independent Cassette

BOB SNIDER
You — Independent

ROSALIE SORRELS
Moments of Happiness — Philo
Miscellaneous Abstract Record No.1 — Green Linnet
Lonesome Roving Wolves — Green Linnet

TAMARACK
Tamarack: Music of Canada — SGB
A Pleasant Gale — SGB
Ontario: 200 Musical Years — SGB
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The Travellers	CBC
The Travellers Sing	Kanata
The Travellers Sing For Kids	Caedmon
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Blast From The Bayou	Mercury

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(Ian & Sylvia) Greatest Hits	Vanguard
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You Were On My Mind	Stony Plain

UZUME TAIKO

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Hallowed Ground	Slash/Warner Bros.
3	Slash/Warner Bros.
The Violent Femmes	Slash/Warner Bros.

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LEN WALLACE

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FESTIVALS OF THE PEOPLE

BY DOUG LITTLE
PRESIDENT, FESTIVALS ONTARIO

On overhearing my friends at Mariposa call good folk music "the music of the people", I thought the same holds true of good festivals – they are celebrations of the people.

Throughout Ontario, all summer long, indeed all year round, there are hundreds of wonderful community-based festivals that celebrate the very essence of their communities through music, dance, theatre, humour, spectacles, sports and participation.

Sometimes festivals reflect geographic communities, like Guelph's Spring Festival or a community of people who share a common passion – like Mariposa – and folk music.

Many times there are combinations of geography and special interests like Windsor's International Freedom Festival which celebrates Windsor and their friendship with their neighbouring people in Detroit or like my Orillia, with its Leacock Heritage Festival which celebrates the history of Orillia and the literature and humour of Stephen Leacock. Certainly there is a community of people who love Leacock.

We also have celebrations of the environment, of sports, of recreation and leisure, of culture and ethnic origins and celebrations for a host of other reasons we concoct so we can have a good time together, bonding as a community.

The measure of success of festivals like Mariposa and the some 1500 community celebrations we have across Ontario, is not the size of the crowd (although we all need you to come), nor is it the money that was or was not made (although we all need money to run), nor is it the headlines and recognition the festival deserves. The measure of success is whether the festival belongs to the audience, to the participants, to the volunteers and to all the organizers – whether it is a Festival of the People.

Mariposa has been a festival of the people for 30 years thanks to the special people to whom it belongs. May it be so for another 130 years. ◊

FESTIVALS ALL ACROSS THIS LAND

COMPILED BY STEVE FRUITMAN

June 29 – July 1	**River Valley Country & Bluegrass Gathering**	River Valley, Ont	416-637-9791
June 29 – July 2	**Earthsong Festival**	Hamilton,Ont	416-525-6644
July 1	**International Folk Festival**	Red Deer, Alta	403-346-0055
July 1 – 6	**Labrador West Folk**	Wablish, Labrador	709-282-5696
July 1 – 3	**Canada Day Heritage**	Placentia Bay, NFLD	709-227-2401
July 1 – 9	**Irish Folk Festival**	O'Leary, PEI	902-859-2400
July 5 – 15	**Festival d'Ete du Quebec**	Quebec City, Que	418-692-4540
July 5– 8	**Winnipeg Folk Festival**	Winnipeg, Man	204-231-0069
July 6 – 8	**Hangashore Folk Festival**	Stephenville, NFLD	709-643-4553
July 6 – 16	**Festival Mondial Folklore**	Drummondville, Que	819-472-1184
July 6 – 8	**Gospelfest**	Harbourfront Park,Toronto, Ont	416-973-3000
July 6 – 8	**Northern Lights Festival Boreal**	Sudbury, Ont	705-674-5512
July 13 – 15	**International Irish Festival**	Chatham, NB	506-778-8810
July 13 – 16	**Home County Folk Festival**	London, Ont	519-660-8496
July 13	**Belleville Waterfront and Folklorama Fest**	Belleville, Ont	613-966-2586
July 13 – 15	**Soul 'N' Blues Weekend**	Harbourfront Toronto	416-973-3000
July 13 – 15	**Vancouver Folk Festival**	Vancouver, BC	604-879-2931
July 14	**Scottish Festival**	Thunder Bay, Ont	807-577-8461
July 19 – 28	**Klondike Days**	Edmonton, Alta	403-426-3306
July 20 – 22	**Folk On The Rocks**		Yellowknife, NWT
July 20 – 22	**Toronto International Folk Art Fair**	Toronto, Ont	416-766-2023
July 26 – 29	**Twillingate/New World Island Fest**	Twillingate, NFLD	709-884-2678
July 26 – 28	**Folkfest**	Saskatoon, Sask	306-931-0100
July 28 – 30	**Caribana**	Toronto, Ont	416-525-6644
July 28 – 30	**Journées Acadiennes**	Halifax, NS	902-423-5893
July 28 – 30	**Hillside Festival**	Guelph, Ont	519-763-6396
July 28 – 30	**Nova Scotia Bluegrass & Oldtime Music**	Dartmouth East, NS	902-883-8633
July 28 – Aug 5	**Miramichi Folk Song Festival**		Newcastle, NB
August 2–6	**Rhythm du Monde**	Montreal, Que	514-282-9791
August 3 – 15	**Festival Acadien Inc**	Caraquet, NB	506-727-6515
August 3 – 5	**Blue Skies Folk Festival**		Clarendon, Ont
August 4	**Highland Village Day**	Iona, NS	902-622-2272
August 5	**Festival by the Sea/Festival Sur Mer**	St John, NB	506-632-0086
August 6	**Heritage Day Folk Festival**	Canmore, Alta	403-678-2524
August 9–13	**W O M A D Festival**	Harbourfront, Toronto, Ont	416-973-3000
August 9 – 12	**Bakeapple Folk Festival**	Forteau, Labrador	709-931-2743
August 9 – 27	**Buskers' Festival**	Halifax, NS	902-425-4329
August 10 – 12	**Edmonton Folk Festival**	Edmonton, Alta	403-429-1899
August 10 – 12	**Festival of Friends**	Hamilton, Ont	416-525-6644
August 10 – 12	**Canadian Fiddling Championships**	Shelbourne, Ont	519-925-2830
August 11 – 15	**Festival Acadien**	St Jean, NB	506-634-6306
August 16 – 19	**Acadian Festival**	Yarmouth, NS	902-648-2177
August 17–19	**Summerfolk Festival**	Owen Sound, Ont	519-371-2295
August 24–26	**Philadelphia Folk Festival**	Schwenksville, P.A.	215-247-1300
August 19	**Festival Internationale de Louisiane**	Lafayette, LA	318-232-8086
August 31 –Sept 2	**Festival Acadien de la Geg Evangeline**	Wellington, PEI	902-854-3323
Aug 31 – Sept 2	**Carrefour Mondial de L'Accordion**	Montmagny, Que	418-248-6192
Sept 8	**Mariposa in the Park**	Christie Pits, Toronto, Ont	416-769-3655
Sept 15 – 16	**Wye Marsh Wildlife Festival**	Midland, Ont	705-526-7809
Sept ? – 16	**Festival National Du Folklore Quebecois**	Montreal, Que	514-252-3022
October 5	**Miami Fun & Fiddle Festival**	Miami, Man	204-435-2276
Feb 22 – 24 '91	**Yukon Sourdough Rendez-Vous**	Whitehorse, Yukon	403-667-2148

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BACK TO BASICS

BY JUDITH SAUL

Late last January, the same evening that Steve Fruitman and I were preparing to meet to begin putting together the February issue of the Mariposa Notes, my home suffered a crisis. I came home that Friday evening to find that my puppy dog had amused herself for a whole day by upsetting our kitchen and consuming things found under the sink that was certainly not meant for consumption. I'm glad to say that 'Silly Sally' reacted well to the antidote and hasn't shown any effects of being ill but that incident started my roommates and I thinking about the high amount of toxic chemicals we use in our daily lives... the oven cleaners, drain openers... and the effects these things have on our health and environment.

About the same time, The Pollution Probe Foundation dropped off a pamphlet to our house describing household cleansers that are effective, safe and easy to make using combinations of the 'Big Six', six readily available ingredients. It struck me that my mom used to clean our house this way. So, with my room-mates' blessings, I set out to the grocery store with Pollution Probe's list in hand, and instead of expensive cleansers in decorator colours rich with sudsing agents, I bought the 'big six'. All six items were relatively easy to locate though I did spend a few moments in confusion wondering whether it was ivory liquid or ivory flakes I should be buying. The results have been great, and no longer do we have to contend with the streaky, difficult to rinse off, soap film on our kitchen floor we'd been putting up with until then.

Many of you have a great Spring cleanup. If you're concerned about your environment you too may want to switch your cleaning style.

From Pollution Probe we bring you....

RECIPES FOR ENVIRONMENTALLY SOUND CLEANSERS

THE BIG SIX: **1** vinegar, **2** pure soap (like Ivory), **3** baking soda (sodium bicarbonate), **4** washing soda (sodium carbonate), **5** borax (sodium borate – a natural mold inhibitor), & **6** household ammonia.

2 IMPORTANT RULES TO REMEMBER:

- **Never** mix chlorine bleach and ammonia; deadly chloramine fumes are produced.
- **Never** mix chlorine bleach with vinegar or certain toilet bowl cleansers; deadly chlorine gas is produced.

ALL PURPOSE CLEANSER

1/2 cup ammonia
1/2 cup white vinegar
1/4 cup baking soda
1/2 gallon water

Mix together in a bucket or a gallon jug and use as you need it.

SCOURING POWDER

Combine baking soda and water into a paste. Scrub it on the surface you're cleaning, let sit for 1/2 hour, then sponge off.

MORE RECIPES: We've included recipes throughout this book, still more may be found in THE NATURAL FORMULA BOOK FOR HOME AND GARDEN, edited by Dan Wallace, Rodale Press, Emmaus Pennsylvania. $24.95 or THINK BEFORE YOU SPRAY from Pollution Probe, (416) 926-1907. Loaded with home recipes for sprays to control insects.

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You see, we think that there's lots of music made by people with intelligence, heart and committment to their craft and our aim is to bring that creative heart to your living room. And we also believe that people in general and our listeners in particular are curious and have an enormous capacity for variety and fun ...so you get that too!! We mix it all up... Canadian Reggae, Zairean Soukous, Contemporary Country, Kora Playing from Mali... a bit of Folk Rock, The Blues...and often all in one afternoon. We bring you live performances, new discs and songs and conversations. This month you'll hear Rik Emmett talking about the music of Jimi Hendrix...concerts from Lillian Allen, Quebec's Ad Vielle Que Pourra, Spirit Of The West, Uganda's Geoffrey Oreyama... and more.And we take special pride in showing off the richness and variety of contemporary Canadian artists of all languages. And long after the sun tan lotion and bug spray has been packed up for another year we'll bring back the memories of the festivals and other live events. So tune in... Sunday afternoon at 2:25pm on CBC Stereo (94.1) in the Toronto area, to "The Entertainers

Regards, Karen Gordon ◊

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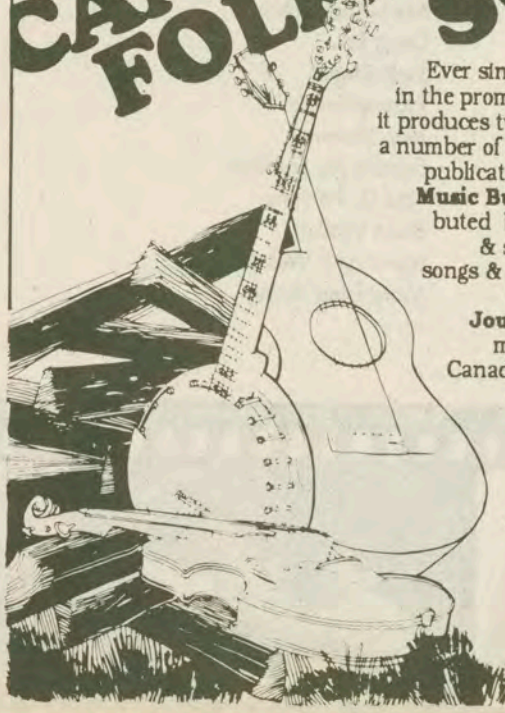

Actively facilitating the promotion, publication and preservation of Canadian folk music.

Ever since 1956 the Society has been involved in the promotion of folk music in Canada. Today, it produces two fine publications and is involved in a number of other projects. We currently have two publications. (1) The quarterly **Canadian Folk Music Bulletin** contains many features contributed by prominent performers, educators & scholars. In addition, there are lots of songs & reviews of current records and books. (2) The annual **Canadian Folk Music Journal** which contains papers and commentary relating to current research in Canadian folk music. Useful bibliographies and some reviews are also presented. Yearly memberships, which include subscriptions to both the **Journal** and the **Bulletin** are available by sending $18.00 ($14 for students, $20 for institutions) to the Society at:

P.O. Box 4132, Station "C"
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Please consider joining the Society and supporting our activities

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S A V I N G S

THE COURAGE TO BE DIFFERENT

How does Mariposa compare to other arts organizations, how is it different from the others? Mariposa and folk music has always provided a vehicle for the expression of techniques that deal with contemporary issues. It gives voice to express the concerns, fears, joys, injustices, successes and celebra-tions of existance through the creative expression of music, song, dance, craft and especially through the challenge of involvement.

The involvement of people at Mariposa is an interesting study; nearly 800 volunteers work together over the Festival weekend, servicing both public and performers. Seventy-five of these volunteers work for months in advance, processing every logistical detail through the organizing phases. Lawyers, engineers, executives, teachers, medical professionals, a bank manager and someone from the mayor's office can be found working on security, public camping, mixing sound, taking photos, selling raffle tickets, building stages and bartending. All taking advantage of an opportunity to balance their lives with an experience completely different from their everyday existence in an attempt to support one of Canada's cultural legacies. Mariposa provides, for its audience, performers and volunteers, a place to display their courage to be different.

Mariposa is often still thought of as the "love in" that stereotypes the sixties, and indeed, one can see tie-dyed clothing, Birkenstock sandals, men and women with arms around each other; but one can also walk through the parking lot and find Jaguars, Mercedes, and BMW's along side the token VW micro bus. Examining the demo-graphics of the last year's survey tells us that our audience is better educated and wealthier than one might assume. Nostalgia for a time gone by, when we were allowed more freedom, when we had group support to express our rebellion against conservative standards and when we had the courage to be different, has created a spirit that has returned to the mainstream hence, the renewed popularity of folk festivals and Mariposa.

The dynamics of existing as a non profit organization in the 90's is a challenge, crucially different from the past. It is crucial that Mariposa find new sources of revenue as government agencies face continuous cutbacks. Mariposa must continue to create challenges for the purist, the one-night-a-week folk, the weekend folkie and the once-a-year festival folkie, in an attempt to deliver what the organizers 30 years ago mandated. Mariposa remains an experience of being ones true self, providing all involved, the courage and the encouragement to be different.

M. J. Kelly, Executive Director

MUSIC EVERYWHERE !!

Is this your first time at a folk festival?

In a way I envy you. Once you've been to a few festivals, you usually know what you want to see and where you want to go before you set foot on the grounds. You go straight to it and you're satisfied.

But the first time you walk into a folk festival, you come through the gates not quite knowing what to expect.

As you begin to wander (with no particular destination in mind), you experience a whole new world for the very first time. Artisans display their craft, old friends gather under a tree, families share their joy – the children with their own special magic. Every few steps seem to reveal a new delight. And everywhere there is music. Music to listen to and music to dance to... music for laughing and music for crying... or maybe music just for the sheer joy of making music.

There are places like this that spring up every year throughout the province. There is a folk festival somewhere in Ontario almost every weekend from June through September. Each one has its own feel – its own flavour. And every year there are a few more. Some people have taken to referring to us as a growth industry.

Me, I prefer to think of it as spreading the magic around.

Enjoy yourself...
I'm going to wander for a while.

Ken Brown
President,
Ontario Council of Folk Festivals

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1990 VOLUNTEER SERVICE AWARDS

On April 20th of this year, 600 volunteers from various community groups were invited to attend the Volunteer Service Awards held at Roy Thompson Hall. Six volunteers from Mariposa were nominated for and received service awards. Each volunteer received a pin which reflected the number of years of volunteer participation he or she has committed to the Foundation. The Hon. Bob Wong, Minister of Citizenship and Hon. Christine Hart hosted the event. These six people are typical of the calibre and dedication of individuals that are drawn to Mariposa and that commit many hours of personal time to ensuring our mandate is met. Their commitment and efforts make possible the living tradition of Mariposa.

BOB STEVENS

Bob first volunteered for Mariposa in 1964. As a hospitality volunteer, he worked hard to ensure that the performers were well looked after; in fact, Bob and another young volunteer, Richard Flohil, rescued blues performer Buddy Guy, who, in a moment of musical exuberance, leaped into the air and came down behind, and under, the mainstage! Within moments, Buddy was back on stage wailing away on his guitar. Between 1964 and 1989, Bob was a solid contributor to the Foundation's success in the areas of performer services, media relations, concerts, the festival programme book and was 1989's Artistic Director of Mariposa in the Park, and will take on that role again this year. He has developed for Mariposa audiences one of the finest record shops available anywhere, albeit for only three days a year. The Emporium does a brisk business throughout the Festival and Bob's broad knowledge of folk music and performer discographies means that you can purchase records, tapes and C.D.'s that are not easily found elsewhere. Bob shucked his volunteer status last year to join the Foundation as Communications Manager. Bob received a pin for 15 years' service to the community.

BRUCE CRAIG

Bruce worked his first festival in 1970 as a security volunteer and joined the Hospitality crew the following year. Bruce has worked in almost every capacity with that group, but is best known for his "hotel" work. While other volunteers are catching some of the show, Bruce is back at the hotel making sure that performers are checked in and looked after throughout the festival weekend. This is no easy task as the number of performers over the years have brought additional entourage with them, but Bruce always juggles things so that each person's comfort is ensured. He has made friends with many of the performers over the years and his home in downtown Toronto has become a drop-in centre when his friends are passing through the city. Bruce received a pin for 15 years' service.

DAVID WARREN

David joined Mariposa, first as a concert committee volunteer in 1979 and joined the Board of Directors in 1980 and has been Foundation counsel since 1985. David is very knowledgeable in traditional folk music as well as newer, alternative roots music. He has been a contributor to The Notes over the years as our music critic. and a lthough David took a leave from the Board in 1989 to start his own law practice, he has remained active on the concert committee and for the second year will be acting as Assistant Artistic Director at the Festival. David received a 10 year pin.

LYNNE HURRY

Lynne's first job with Mariposa was as a ticket seller at the Spring Tune-Up in 1982. In 1984 she worked audio documentation at the Festival and fascinated by the workings of the Festival, offered to take on the role of Volunteer Coordinator. She put together a comprehensive volunteer program in the Fall of '84 to replace Mariposa's first attempt at computerizing its volunteers lists, (which disappeared weeks before the '84 Festival, when the owner of the computer, left and took his computer with him!). In 1985, Lynne was elected to the Board of Directors and became President in 1986, a post she still holds. Lynne chairs the Board and Executive meetings and sits on a number of committees. In 1989, she was invited to join a new committee for the Juno Awards; the "Roots/Traditional" category. Lynne received a 5 year pin.

ANN SMILEY

Ann moved to Toronto from Halifax in 1984. She thought Mariposa might be a good place to make some new friends and became actively involved right from the start. Ann was asked to join the Board in 1984 and has remained on the Board since, most of the time in an executive capacity. Ann is 1st Vice-President of the Board of Directors, and a member of the Executive Committee. Ann has led the Fundraising Committee for the past several years and the Accreditation team at the Festival. This year she gave up her Accreditation role to become a member of the Festival Steering Committee. Ann received a 5 year pin.

LEE WESTON

Lee first joined the organization as a stage hand in 1984. In 1985, he controlled volunteer and performer food tickets and moved into security and logistics the following year. Lee thoroughly understands the workings of the Festival and acted in the capacity of Festival Organization Group chair during 1988 and 1989, and joined the Festival Steering Committee in 1989. Lee was elected to the Board in 1989 and sits on the Strategic Planning and Rainbows Committee. Lee received a 5 year pin.

Though leaves are many, the root is one.

This line from W.B. Yeats sums up the links between Canadians and Ireland. The Ireland Fund of Canada is dedicated to building these links through the support of peace and reconciliation, culture and charity throughout Ireland, north and south. If you would like to know more, to send a donation or volunteer, please contact: The Ireland Fund of Canada, Paul Farrelly, Executive Director, 100 Adelaide St. West, Suite 1200, Toronto, M5H 1S3. Tel: (416) 367-8311.

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CANADIAN CRAFTS

A guide to who you'll find and a look at the artists demonstrating their crafts

CRAFTS UNDER THE TENTS

Hock Wee & Adriane Armour
Marian Anderson Designs
Rebecca Barclay
Georges Beauregard
Petrus H. Boots
Jeph Bailey-Brown
Cleohatra
Marilyn Dolle
Tamara Gayne
Lorne & Sarah Hale
Marilyn Inch
Kara Johnson
Krafts By Kath
Tan Liqin
Maryanne Lemieux
Don W. Lucas
Ms Rosalie McNeil & Kelly Van Dyk
Mazooma
Brian & Colleen McCarthy
Roger Muma
Kutéa Nicoll
Caroline Oldacre
Maryjane Pemberton
Danny Pollack
Rangatang
Jean Maurice Saucier
Linda Wiebe
Ann Wylie-Tool

CRAFTS UNDER THE SUN

Groovies
Peter Budrunas
Manüshka Designs
Andrea Marconi/Beverly Metzger
Ann Mead & O'Bert Puck
Donna Polichuk
Jennifer Ring
Monika Stone

JAN DONALDSON ◊ FIBRE ARTIST

Jan Donaldson has been a craftsperson for twelve years starting as a quilter in Quebec. She's been in all the major craft shows across the country and has starred in 33 television programs teaching her quilting techniques. Since moving to Toronto five years ago, she's devoted her time mostly to appliqued kid's wear and one-of-a-kind adult's wear. Jan will be demonstrating 'Stained Glass Quilting' a technique that resembles glass work in its vibrancy. When finished, this piece will be a 7ft. X 7ft. room dividing screen with three dimensional flowers and butterflies.

JIM ANDERSON ◊ TOTEM CARVER

Toronto woodcarver Jim Anderson will sculpt a mini totem pole from a cedar 4 X 4. This totem depicts three musicians, a singer, fiddle player and guitar player, rather than appropriated Indian forms. Anderson is interested in the totem as a vehicle of expression for his own concerns and/or culture. Anderson is able and interested in working with groups wanting to carve and develop totem poles.

CATHERINE CROWE ◊ ENAMEL ARTIST

Catherine Crowe of Hamilton, brings a historical approach to the ancient art of enamelling. She brings to life the spirit of the Celtic iron age in jewellery that echoes the past, and yet is uniquely modern.

JONATHAN HARPER ◊ CERAMIC ARTIST

Jonathan is a functional potter currently living in Burlington, Ontario. He has apprenticed with Don Zver and attended Sheridan College under Bruce Cochrane and Winn Burke. Jon is presently a ceramic artist-in-residence at Toronto's Harbourfront Craft Studio.

DAVID PRENTICE ◊ VIOLINMAKER

David Prentice is a professional violinmaker who lives and works in Flesherton, Ontario an area that has become a hothouse of violinmaking. His instruments have found their way from his shop into the United States.

NEGASH ◊ LEATHER ARTIST

Born in Eritrea, Negash is a third generation leather artisan. He learned the craft in his father's studio in Asmara; then later moved to Florence, where he designed belts and bags for Missoni. To constantly change, to design new shapes and new combinations, is his first love. Consultation with a client will determine just what kind of bag should be made. Designs are adapted to suit an individual's style of dress and style of life. Negash presently has a studio at 104B Scollard Street in Toronto.

JOAN BUTTERFIELD ◊ THREE DIMENSIONAL DECOUPAGE ARTIST

On a chance viewing of a dimensional art display, Joan found the art form to express her creativity. In four short years, this Brampton artist has obtained international acclaim. Her work can now be viewed in both private and corporate collections on all five continents. Joan specializes in Caribbean and African scenes, bringing her personal experiences to life.

RAPHAEL KEREM ◊ BROOMMAKER & COOPER

Raphael grew up in the Middle East and Africa and was influenced by traditional ways at an early age. In his working life, he has pursued rural occupations of the pre-industrial age, with an emphasis on taking raw materials as found in nature and processing them to a finished product. He is an avid practitioner of cooperage, turning, broommaking and building. At Mariposa he will demonstrate broommaking.

LIZ DUSOME ◊ POTTER

Working both on the wheel and hand building, Liz brings a creative touch to porcelain earrings and pottery. Her workshops for children will help your child to make their own earrings and necklaces from porcelain beads and shapes.

MARIPOSA 1990 MARIPOSA 1990 MARIPOSA 1990 MARIPOSA 1990 MARIPOSA 1990 MARIPOSA 1990 MA 90

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Mariposa Schedule

Friday

	Clearbrook Tent 1	"Take Care." Tent 2	American Airlines Tent 3	Pond Stage	Secret Stage	WindRiveR Tree Stage	CKLN Showcase Stage	Order of Good Cheer
5:00			"30 Years Ago Today.." The Travellers Ed McCurdy Merrick Jarrett with Dr. Bill Goodman Ruth Jones McVeigh Sid Dolgay					Hosts: Merrick Jarrett Tex Konig
6:15								7:00 Six Mile Bridge
7:45								Ed McCurdy
8:30								The Rankin Family
9:30								Tex Konig: Storyteller
10:30								"Music from Japan" Uzume Taiko
11:30								Brenda Baker
Midnight								"Singaround" Merrick Jarrett Bobby Watt Tex Konig
11:00	Bell & Shore	Willie P. Bennett	Hard Rock Miners					
11:45	The Rankin Family host a late night dance	Jackson Delta	Fat Man Waving					
1:00								

MARIPOSA MAIN STAGE

HOSTS: Bobby Watt Bell & Shore

7:00	The Travellers
7:40	Willie P. Bennett
8:20	Fat Man Waving
9:00	Buffy Ste.-Marie
10:05	Violent Femmes

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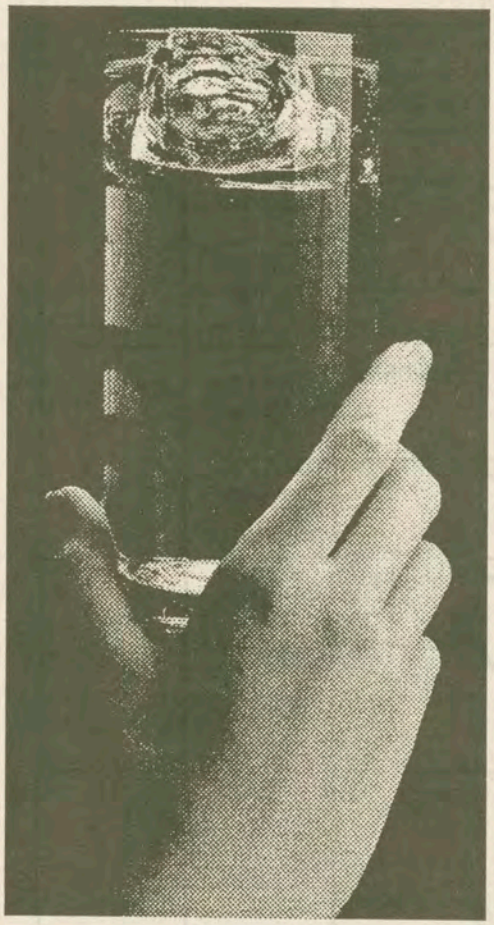

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Mariposa Schedule

Saturday

	Clearbrook Tent 1	"Take Care" Tent 2	American Airlines Tent 3	Pond Stage	Secret Stage	WindRiver Tree Stage	CKLN Showcase Stage	Order of Good Cheer
11:00	"Guitar Clinic David Rea hosts: Matthew Fines Daniel Lanois		"Blues Breaker" Sonny Rhodes	"The Spirit Moves Us" Eagle Heart Drummers & Buffy Ste.-Marie				
11:30		"The Opposite Sex Part One" Faith Nolan hosts: Brenda Baker Lynn Miles	"Goddamn The G.S.T. & other Government Stories" Len Wallace Alex Sinclair			James & Evan Gordon	Brean Derg Muc	
11:45	"Adults Only" Ed McCurdy							
NOON						Surprise Activities	Karen Gamble	
12:30	"The Myth and The Music of Robert Johnson" David Rea		"Different Drummers" Victor De Lorenzo hosts: Uzume Taiko Eagle Heart Drummers	"Tall Tales (Sometimes True) Bell & Shore hosts: Gordon Gano Cindy Lee Berryhill	"Songs from Downunder" Merrick Jarrett		Charlie Roby	
1:00	"Canadian Capers" Tamarack Ed McCurdy	"The Opposite Sex Part Two" Bobby Watt hosts: Fred Koller Bob Snider			"How to Play the Spoons" Michelle Rumball	Jack Grunsky	Anne Walker	
1:30			"Taking it to the Streets" Hard Rock Miners Grievous Angels		"Singing in Gaelic" The Rankin Family		Gwen Swick	
2:00					"Stories in Song" Tex Konig	Parade to the Pond Stage Concert	Ana Coutinho & Ray Montford	
2:30				The Children's Group presents a Special Concert for kids & their parents Red Grammer Kim & Jerry Brodey Jack Grunsky				
3:00								
3:30								

MARIPOSA MAIN STAGE

2:30 Mahlathini & The Mahotella Queens

3:15 The Dixie Hummingbirds

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Mariposa Schedule — Saturday

	Clearbrook Tent 1	"Take Care" Tent 2	American Airlines Tent 3	Pond Stage	Secret Stage	WindRiveR Tree Stage	CKLN Showcase Stage	Order of Good Cheer
4:00	"The Roots of Country Music" David Rea hosts: Kausen & Saunders	Cindy Lee Berryhill in Concert	"Ottawa is Alive & Well & Staying at MOLSON PARK Alex Sinclair hosts: Lynn Miles Six Mile Bridge Fat Man WAVING	"Acoustic Blues" Jackson Delta Buddy Guy	"Drums Drums" Uzume Taiko			Hosts Bobby Watt Tex Konig
4:15						Merrick Jarrett	Kathryn Eve	
4:45	Matthew Fines	Nashville Bluegrass Band in Concert			"Drums Stop Bass Solo" T.S. Hadley Brian Ritchie	Brenda Baker	Celtic Gales	
5:00	"New Voices" Bob Snider Bell & Shore							7:00 "Acoustic Jazz" Kausen & Saunders
5:15							Arlene Bishop	
5:30								
5:45		"music from Down East of Here" Tom Gallant & The Rankin Family	"Stompin' 'em Down" Sonny Rhodes Jackson Delta & guests	"We Do the Cookin'" Lynn Miles hosts: Brenda Baker Cindy Lee Berryhill	"Exotic Percussion" Victor De Lorenzo		Pamela Lillard	7:45 "Blues & Ballads" Faith Nolan
6:00	"In the Tradition" Faith Nolan Len Wallace Bobby Watt						Leslie Spit Tree-O	8:20 Bobby Watt
6:15								
6:45								8:45 Lynn Miles & Band

MARIPOSA MAIN STAGE

Hosts: David Rea & Fred Koller

7:00	Grievous Angels
7:40	Buddy Guy Blues Band
8:40	Daniel Lanois
9:40	Stompin' Tom Connors with Tom Gallant

9:30 Six Mile Bridge

10:30 Len Wallace

11:00	"Cape Breton Kitchen Party" The Rankin Family	Tamarack	"The Lion of Soweto" Mehlathini and the Mahotella Queens					11:00 Bell & Shore
MIDNIGHT	Six Mile Bridge	Nashville Blue Grass Band with Matthew Fines	Grievous Angels					MIDNIGHT "Keep on Singin'" Len Wallace Kausen & Saunders Tex Konig Bobby Watt

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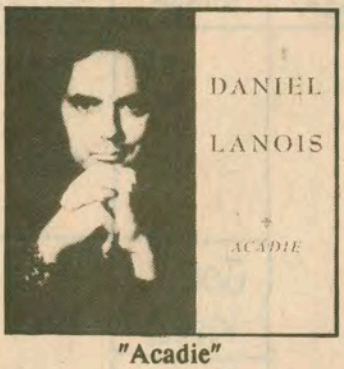
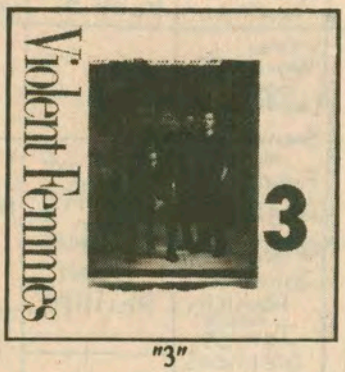


"Acadie"

THE HAPPENING THANG

"The Happening Thang"

VIOLENT FEMMES



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"Jonathan Richman"

SYLVIA TYSON

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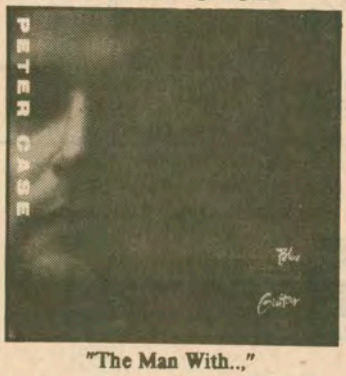
PETER CASE



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Mariposa Schedule

Sunday

	Clearbrook Tent 1	"Take Care" Tent 2	American Airlines Tent 3	Pond Stage	Secret Stage	WindRiveR Tree Stage	CKLN Showcase Stage	Order of Good Cheer
11:00	"The Weirdest Song I ever Heard" Brenda Baker Hosts: Fred Kroller, Doug McArthur			"A Joyful Noise" Faith Nolan Hosts: The Trinity Singers Nashville Bluegrass Band Dixie Hummingbirds				
11:30		"Part of the Union" Len Wallace Utah Phillips	"Traditional Country to NEW Songs" Peter Case in Concert					
Noon	"Fiddlin Fools" John Morris Rankin Hosts: James Stephens Andrea Barstad Nathan Curry		"A Blues Legend Sonny Rhodes"		"How to cure a Hangover" Bobby Watt		JOE KING	
12:30		Doug McArthur in Concert			"Love Songs for the 90's" Brenda Baker Bell & Shore		SARA CRAIG	
12:45						"A CHILDREN-S Concert"		
1:00	"Banjo Basics" David Rea John Saunders		"Crawfish Gumbo" Grievous Angels Gene Taylor Wayne Toups & Zydecajun	"We Remember the '60's" Tex Konig Hosts: Utah Phillips Rosalie Sorrels The Travellers Red Grammer			GAYLE ACKROYD	
1:15								
1:30		"Canadian Heritage" Len Wallace Tamarack			" Strings & Things Matthew Fines	Ed McCurdy		
1:45	"Writing a Song with the King of Co-Writers" Richard Flohil Hosts: Fred Kroller & the Audience						NOAH ZACHARIN	
2:00						" Busking For kids of All Ages" Hard Rock Miners	CAITLIN JENKINS	
2:30								
3:00	In Concert with The Trinity Singers					Merrick Jarrett		
3:15						Uzume Taiko & Guests		
4:00								

MARIPOSA MAIN STAGE

2:30 Jonathan Richman

3:15 The O'Kanes

Scotpage

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Mariposa Schedule — Sunday

	Clearbrook Tent 1	"Take Care" Tent 2	American Airlines Tent 3	Pond Stage	Secret Stage	WindRiveR Tree Stage	CKLN Showcase Stage	Order of Good Cheer
4:00	"Song Swap" Peter Case Bob Snider	"The Celtic Tradition" The Rankin Family & Six Mile Bridge	"Blues in the Afternoon" Sonny Rhodes Gene Taylor Jackson Delta	"Singing In Harmony" Bell & Shore Lynn Miles Rebecca Campbell Emmylou Harris & Sylvia Tyson	"Squeeze Box Central" Wayne Toups Peter Jellard Len Wallace			
4:15						"Closing the Kids Stage" Kim & Jerry Brodey	Anhai	
4:45	"Voices from Out WEST" Rosalie Sorrels Brenda Baker							
5:00				"From the Sublime to the Ridiculous" Utah Phillips Hosts Doug McArthur Gordon Gano Jonathan Richman Bob Snider	"Ballads & Stories" Tex Konig Merrick Jarrett		Mermaid Café	
5:15								
5:45		"Bluegrass to NEWgrass" Nashville Bluegrass Band & Special guests	"Diggin' Deeper" HARD ROCK MINERS & Friends		"How (& why) to write songs" Chuck Angus		Bird Stafford & Gordie Johnson	
6:00	"Barrel House Boogie" Gene Taylor Kauser & Saunders David Rea						Michael Laderoute	
6:45							Ron Sexsmith	

MARIPOSA MAIN STAGE

Hosts: Rosalie Sorrels & Jonathan Richman

7:00 Sylvia Tyson

7:50 Nashville Bluegrass Band

8:30 Peter Case

9:15 Wayne Toups & Zydecajun

10:15 Emmylou Harris

11:15 FINALE

Sylvia Tyson Ed McCurdy
The Travellers

Schedule Layout: Sarah Moffat, Inking: Sandy M.

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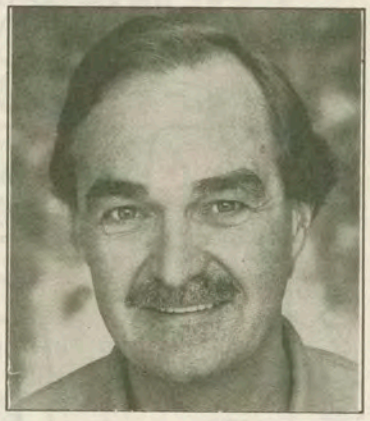
At 3:00 PM John Valenteyn joins Joe Lewis for the "Blues Hour"



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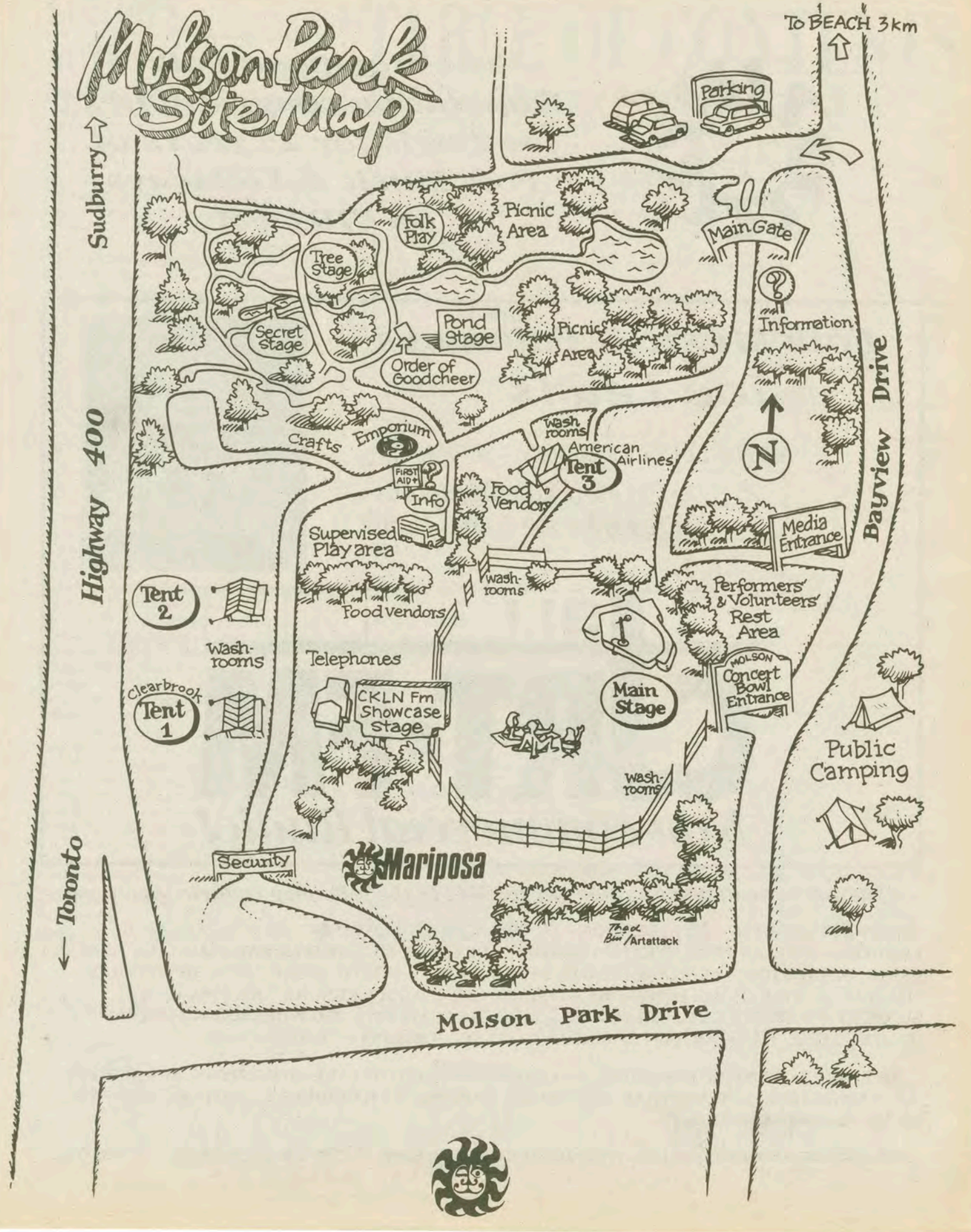
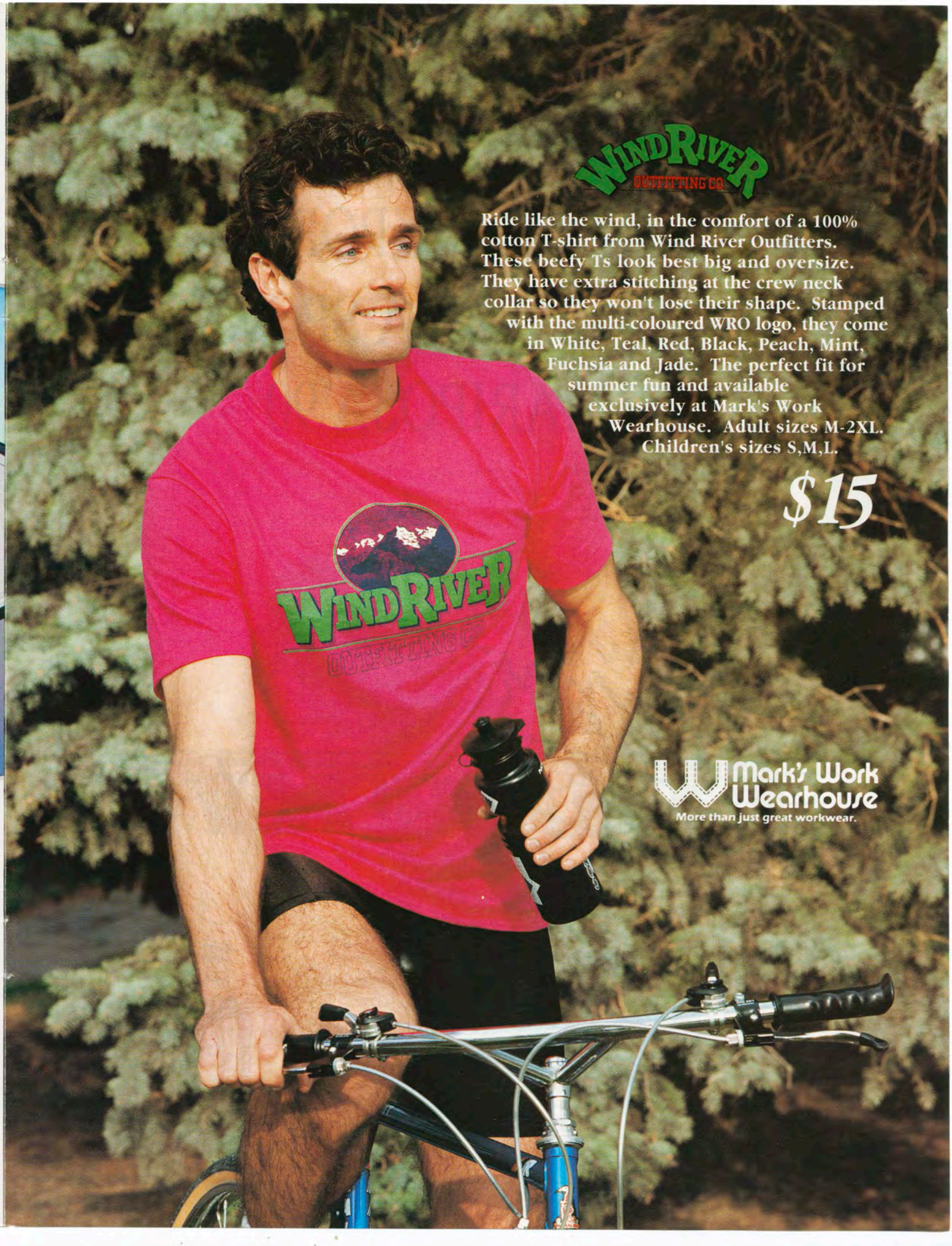

Molson Park Site Map
To BEACH 3km
Parking
Sudburry
Folk Play
Picnic Area
Main Gate
Tree Stage
Secret Stage
Pond Stage
Order of Goodcheer
Picnic Area
Information
Highway 400
Bayview Drive
Crafts
Emporium
Wash rooms
American Airlines
Tent 3
Food Vendors
FIRST AID
Info
Supervised Play area
Media Entrance
Tent 2
Wash-rooms
Food vendors
Performers' & Volunteers' Rest Area
Telephones
Clearbrook
Tent 1
CKLN Fm Showcase stage
Main Stage
MOLSON
Concert Bowl Entrance
Public Camping
Security
Mariposa
Toronto
Molson Park Drive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